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The History of Music



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SYLLABUS OF THE

HISTORY OF MUSIC

Part I. Before 1600 A.D.



—WALDO S. PRATT—

(30)

THE HISTORY OF MUSIC

A REFERENCE-LIST OR SYLLABUS

OF

PERIODS, TOPICS

AND

AUTHORITIES

FOR

CLASSES AND PRIVATE STUDENTS

BY

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THE HISTORY OF MUSIC.

INTRODUCTORY.

MUSICAL HISTORY is a branch of general history, governed by scientific methods and aims, having a large practical utility for all who study it, and contributing to the adequate knowledge of society, of culture, of literature, and of the other fine arts.

Its scope is exceedingly wide, including all ascertainable facts about musical effort, from the childish attempts of the savage to the intricate achievements of the artist, in all countries and among all races, from prehistoric times to the present. Its special objects of study are these:—unconscious experiments; practical methods, styles, traditions; theories and systems; notations; instruments, their manufacture and technique; the progress of composition; the lives, works, and styles of musicians; associations and organized enterprizes; the literature of and about music; the social uses and influences of music; its intellectual, æsthetic, and moral characteristics—in short, every aspect of musical thought and action. Its special aim is to arrange and study these facts in the order of their occurrence, so as to deduce the principles and tendencies of their development, to explain and justify the successive stages of progress, and thus to afford a sound and rational basis for present appreciation, criticism, and production.

Historical study has been often neglected by practical musicians, partly because of its strongly literary and scientific character, partly because of its novelty and consequent difficulty. The importance of music in general history, also, has been often overlooked by students of the latter, chiefly because of the lack, until recently, of adequate and convenient books. Now, however, such neglect or oversight is no longer excusable, since musical history is an established subject of critical investigation and publication. It may now command the attention of cultivated persons generally as an integral part of needful knowledge concerning the progress of society and of thought; while, of course, its claims on musicians are clear and imperative.

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The subject, so far as it treats simply the direct development of modern civilized music, may be divided into strictly chronological periods; but, if extended to barbarous and semi-civilized music, must be divided otherwise, since in different countries at the present day every conceivable grade of advancement is found, from the crudest to the most artistic. A practical division is this:—

I. PRIMITIVE—including the music of savage peoples, especially in Australia, the Pacific Islands, the East Indies, Central Africa, and the Americas.

II. SEMI-CIVILIZED—including the music of peoples like the Chinese, Japanese, Javese, Hindus, Persians, Arabians, Gypsies, Celts, etc.,—systems having some organization and literature, claiming to have a steady development from ancient times to the present, and yet mostly unconnected with the growth of modern civilized music.

III. ANCIENT—including the music of the Egyptians, Assyrians, Hebrews, Greeks, Romans, etc.,—systems beginning (in one case) about 4000 B.C. and ending before 400 A.D., and more or less directly contributing to the origin of mediæval and modern theory and practice.

IV. MEDIÆVAL—including the gradual advance of Early Christian music through various experiments to a systematic, expressive, and progressive fine art, including the rise and influence of European folk-music,—from about 100 to 1600 A.D. This development was wholly confined to Southern, Central, and Western Europe.

V. MODERN—including the whole highly artistic development from 1600 to the present. This period—by far the largest and most important of all—may be further subdivided in various ways, as by centuries, by countries, by styles or schools, etc. America plays no important part till after the middle of the 19th century.

The first works of modern scope date from after 1750,—*Marpurg*, 1754-78; *Martini*, 1757-81; *Hawkins*, 1776; *Burney*, 1776-89; *Forkel*, 1788-1801.

At present the most useful general works in German or French are by *Von Kiesewetter*, 1834-46; *Brendel*, 1848-79; *Ambros*, 1862-78; *Reissmann*, 1863-77; *Von Dommer*, 1867-78; *Fétis*, 1869-75; *Köstlin*, 1875-83; *Langhans*, 1878-86; *Naumann*, 1880-85; *Clement*, 1885.

Those in English are by *Ritter*, (Dison) 1870-4; *Naumann*, edited by Ouseley, 2 vols., (Cassell) [1886]; *Langhans*, trans. by Cornell, (Schirmer) 1886; *Rockstro*, (Scribner) 1886; *Parry*, *Art of Music*, (Trübner) 1894. Among many shorter works (primers or brief handbooks) are those by *Hunt*, (Scribner), 1878; *Rockstro*, (Cocks) 1879; *Macfarren*, from the Encycl. Britannica, 1885; *Parry*, (Novello) —; *Fillmore*, (Presser) 1888; *Henderson*, (Longmans) 1891; *Davey*, (Curwen) 1894.

To these are to be added numerous books on single periods or subjects, on individual composers and works, etc.,—with articles on various topics, as in the dictionaries of *Mendel*, *Grove*, *Riemann*, etc.

For fuller lists, see *Grove*, Dictionary, iv. 673-7; *Dickinson*, Guide to Musical History, Appendix; *Scribner's Musical Literature List*.

I.—PRIMITIVE OR BARBAROUS MUSIC.

Music in some form appears among all savage races, generally holding a place of importance. The facts already known are too various to be briefly summarized; but the following general statements may be made:—

(1) Primitive musical attempts are properly a kind of *play* or diversion, giving an outlet for surplus vitality and animal spirit, and keeping the vocal and muscular powers in healthy condition.

(2) Such music always has a marked *rhythm*, and involves decided bodily motions, often passing into somewhat elaborate pantomimes and *dances*. The basal rhythm may be accentuated by singing and by instruments. The aim is usually emotional excitement, requiring loud, shrill, and rapid sounds. The rhythms vary much, and are often intricate.

(3) The *melodies* attempted probably arise from the spontaneous decoration of rhythmic noises, and become definite largely through the influence of instruments. They usually contain but few different tones, but sometimes include indescribable wails, howls, and shouts; the melodic figures are usually repeated over and over. Different tribes vary greatly in their use of precise *scales* or melodic systems. Intervals like the semitone are often avoided, yielding pentatonic scales; but diatonic and chromatic scales also occur, and even scales with quarter-tones. Scales are often conceived downward. In some cases, melodic progress results from the habit of free vocal improvisation; in others from ingenuity in using instruments.

(4) The *instruments* oftenest found are (*a*) gongs, rattles, drums, (*b*) whistles, flutes, horns, (*c*) rude guitars, harps, and even viols (with a bow). Rowbotham claims that these three classes mark three successive stages of natural development, but his theory is doubtful. Instruments usually accompany dancing, but not always singing. Their tones are often quite distinct in order and range from those of song. They are often regarded with superstitious awe, and their use sometimes restricted to certain persons.

(5) Rudimentary *harmony* is not uncommon, both in part-singing and in instrumental combinations; but some tribes show much greater capacity for it than others (notably Africans and Australasians). Both major and minor effects appear, though without the emotional values that obtain in civilized music. Tonality is often traceable, though usually fluctuating and irregular.

(6) In general, music is a *social institution*, being cultivated as a center of common interest and occupation for many persons at once. Its psychical power is much more immediate and absorbing than among civilized peoples. Often it is habitually associated with certain moods, subjects, or occasions. It is common in times of sickness, in connection with war and hunting, and as a part of religious rites. Being constantly employed by the "medicine-man," the necromancer, and the priest, it is often held to be superhuman, inspiring fear as well as pleasure.

(7) While the analogy between *song* and *speech* is obvious, it is not clear (as Spencer urged) that song is derived from speech. Both probably develop together, speech for practical communication, song for the general stimulation of the passions.

Nonsense-words for songs are common. Some tribes have a curious song-speech separate from their usual language. The beginnings of lyrical poetry, however, have a more or less musical character and setting. Recitative appears occasionally.

(8) *Music and the drama* are constantly joined, usually in imitative, descriptive, or symbolic dances, both comic and tragic, often with interesting impressiveness. Dances of war and hunting are especially common, being really exercises or drills as well as modes of excitation. Not seldom much indecency is exhibited. Religious exercises often take a dramatic and musical form.

(9) Both *men and women* usually join in singing, dancing, and playing instruments, though in many cases custom brings one or the other sex into prominence. Often there is a social class or guild of musicians, to whom is left the fixing and maintenance of musical traditions, the invention of new forms, and the cultivation of instruments. Songs and dances are transmitted without notation.

(10) It is possible that in some cases savages receive musical suggestions or stimulus from *external nature*—from the sighing and whistling of wind, the rippling or roar of falling water, the cries of beasts, the calls of insects, and the songs of birds. But the amount of such influences is slight.

The best books are *Wallaschek*, Primitive Music, (Longmans) 1893, containing a fine list of authorities; *Engel*, Study of National Music, (Longmans) 1866; Musical Myths and Facts, 2 vols., (Novello) 1876, sections on 'Music and Ethnology,' 'Instruments,' 'Music and Medicine,' 'Dramatic Music of Uncivilized Races,' 'Scales now in Use'; Literature of National Music, (Novello) 1879, an extensive bibliography; see also *Rowbotham*, History of Music, abridged ed., (Scribner) 1893, Pt. I, and II, ch. 5; *Parry*, Art of Mus., 4-18, 52-7; *Brown*, Musical Instruments, (Dodd & Mead) 1888, chaps. xii-xviii; *Engel*, Musical Instruments, (Scribner) 1876, pp. 1-10, 59-84; *Hipkins*, Musical Instruments, (Black) 1888, plate 50; *Elson*, Curiosities of Music, (Ditson) 1880, pp. 229-43, 247-79.

Music passes over from the primitive to the semi-civilized stage along with other activities of developing society. The change depends chiefly on the increase of deliberate reasoning and persistent care in the analysis, ordering, and improvement of musical processes and implements. Here genuine artisticness emerges, with its characteristics of sustained practice, heightened dexterity, calculated effect, regulated procedure, established works and styles, recognized artistic classes, etc. Why some races have crossed this line and some have not, is an unsettled question.

It is important to notice that something like primitive musical effort is often seen among children, even those reared among modern musical customs. The study of primitive music, therefore, is somewhat suggestive as to natural processes of musical thought, and so as to methods of education.

II.—SEMI-CIVILIZED MUSIC.

Music is known to have attained artistic development, yet without decidedly influencing modern civilized music, in China, Hindustan, and Arabia; also in Japan, Java, Siam, Persia, and, perhaps, Mexico. In all these countries are found systematic musical study, many and often intricate instruments, more or less recognized compositions (often in some kind of notation), a musical profession, and often much discussion of musical acoustics and aesthetics. Our understanding of these systems, however, is necessarily imperfect.

The best books are nearly the same as for Primitive Music; detailed references are given below under each country, with some additional titles.

China. Music is held to date from at least 3000 B. C., to be superhuman in origin, and to have been maintained at all times under imperial regulation. At present, however, except in certain religious rites, it is chiefly used among the lower classes, in the streets and theaters. The scale is usually pentatonic, but both diatonic and chromatic forms are known; the several tones are curiously associated with the heavenly bodies or with political affairs. Twelve modes ('lus') are distinguished, with something of tonality. The rhythms, usually duple, are conspicuous. The notation consists of letter-like characters. The rudiments of harmony are known, but slightly applied. Noisy, shrill, and harsh effects are popular, forming a jangle disagreeable to Western taste. The instruments are many and interesting, the most characteristic being those like the 'king' (sets of graduated plates, stones, or bells, played with a hammer), drums and gongs of every size, bells; clay whistles (like the ocarina), flutes, pan's-pipes, several trumpets, the important 'cheng' (a set of small bamboo pipes with free reeds, the precursor of modern reed organs, etc.); the 'kin' (a small, 7-stringed lute), the elaborate 'ché' (a large psaltery or zither), and one or two bowed instruments of uncertain origin. The literary comments on music often resemble those of the West, possibly indicating past contacts with Hindu, Greek, and other writings; but speculation and practice have little connection.

The chief work in English is by *Van Aalst*, 1884; see also authorities cited by Wallaschek under Amyot, Commenant, Ellis, Faber, Fétié, Gilman, Irwin, Wagnleitner. Brief summaries in *Brown*, chaps. i-ii; *Naumann*, pp. 8-17; *Rowbotham*, pp. 120-35; *Parry*, Art., pp. 37-40, 62; *Wallaschek*, pp. 15-17, 155. Various facts in *Engel*, Mus. among Anc. Nations, pp. 13, 81, 124-31, 142-6, 150; Nat'l Mus., pp. 5, 8, 49-50, 58, 64-5, 113-5, 179, 220, 313, 338-43, 381-2; Mus'l Myths, I, pp. 75-6, 81; Mus'l Instrs., pp. 38-40; Lit. of Nat'l Mus., pp. 40, 49, 82, 95; *Hipkins*, Mus'l Instrs., plates 46-7; *Elson*, pp. 114-200; see also index to Ellis' *Helmholtz*, *Sensations of Tone*, (Longmans) 1875.

Hindustan. Music is fancifully ascribed to a creation of Brahma. It has been always much cultivated, especially in religious and literary circles; at present it is said to have somewhat lost its dignity in popular esteem. The scale, beginning perhaps on a pentatonic basis, early expanded to a heptatonic form, and thence to the present division of the octave into twenty-two 'srutis' (quarter-tones). No less than thirty-six modes are enumerated; and there are certain traditional melody-types ('ragas') which are technically demanded in connection with particular subjects or styles of song.

Melodic embellishments are frequent; but harmonic effects are very meager. The rhythms are remarkably numerous, tending to triple varieties, but are rather capricious and elastic. The most popular effects are those connected with dreamy, imaginative, or sensuous lyrics; or with sprightly or voluptuous dances. Hindus are sensitive to tonal beauty, and often appreciate and adopt simple European music. The instruments are many, belonging to every class, like the Chinese, but often having a notable delicacy and scope, particularly in the stringed group. The most characteristic are the important 'vina' (a 7-stringed lute with 19 frets and 2 gourd resonators), the 'tambura' (a long, slender guitar, with 3 or more strings), the 'sarungee' (a form of violin)—all of which pass into several varieties; various drums and tambourines, gongs, bells, castanets; flutes, flageolets, bagpipes, trumpets, etc. It is uncertain what is the historic connection of these with Chinese and Arabian forms; but the similarities on both sides are striking. Instruments are often played together in larger or smaller groups. Music, both vocal and instrumental, is much used in religious rites, and in all kinds of social diversions, especially with dancing and with dramatic representations.

The most complete book in English is the collection edited by *Tagore*, 1882, containing reprints of many valuable treatises; see also books by *Bird*, 1789; *Day*, 1891; and articles cited by *Wallaschek* under *Chrysander*, *Commetant*, *Ellis*, *Fétis*, *Nell*, *Ouseley*. Brief summaries in *Brown*, chaps. vi-vii; *Naumann*, pp. 18-34; *Parry*, Art, pp. 34-37, 62-3; *Wallaschek*, pp. 18-20. Various facts in *Engel*, Mus. among Anc. Nations, pp. 118, 134-6, 142, 146-51; *Nat'l Mus.*, pp. 5, 45-7, 66, 115, 366, 396-8; *Mus'l Myths*, pp. 75, 78-80; *Mus'l Instrs.*, pp. 46-51; *Lit. of Nat'l Mus.*, pp. 39, 81; *Elson*, pp. 8-14; *Hipkins*, plates 42-3.

Arabia. [Musical history here is decidedly complex, since Persian and Arabian styles early became inextricably mixed, and through the spread of Mohammedanism the combined result was carried westward through Egypt to Spain, and later into the Turkish Empire. The European influence of the Spanish Moors, of the Saracens at the time of the Crusades, and of other Arab and Turkish stocks, has been considerable, particularly in the development of most important mediæval and modern instruments.] Music seems to have been always cultivated, especially as a social diversion, and as an adjunct to dancing and to poetry; but Mohammedanism has never stimulated religious music. The technical scale divides the octave into seventeen parts; but practice uses many intricate by-tones and slides. The number of modes is large. Elaborate melodic embellishments are held to be one of the chief beauties of song. The favorite rhythms are both duple and triple. What notation there is is alphabetic. In general style, many songs and dances are highly effective, with a weird, dreamy grace, pathos or solemnity; in some cases fine cantillation or florid declamation appears. The most characteristic instruments are the 'ūd' ('el ūd,' whence our 'lute') in a number of varieties, 'tamburas' of several sizes and shapes, guitars, banjos, the 'kanūn' and 'santir' (dulcimers—the prototypes of modern pianos), several viols, of which the 'kemangeh' and 'rebab' are chief; flutes, flageolets, oboes, bagpipes, trumpets; drums, tambourines, cymbals, castanets, etc.

The only separate book in English is by *Smith*, 1849; see also *Lane*, Mod. Egyptians, 1871, and the authorities cited by *Wallaschek* under *Daniel*, *Ellis*, *Fleischer*, *Kiesewetter*, *Kosegarten*, *Land*. Brief summaries in *Brown*, chaps. x-xi; *Naumann*, pp. 85-112; *Rowbotham*, pp. 380-402; *Parry*, Art, pp. 31-3. Various facts in *Engel*, Mus. among Anc. Nations, pp. 135, 149, 151, 163, 305; *Nat'l Mus.*, pp. 47-8, 119-23, 161-2, 225-6, 344-6, 349-54, 377; *Mus'l Instrs.*, pp. 51-8; *Lit. of Nat'l Mus.*, pp. 38, 40, 48, 85; see also index to *Ellis'* *Helmholtz*. Further references under **MEDIAEVAL MUSIC**.

Japan, Corea. Music here resembles that of China. But, in Japan at least, the scale is more elaborate, approaching our chromatic form; music is very popular, and often joined with imaginative poetry; the musical profession is well recognized. The most characteristic instruments are the 'koto' (a fine zither, usually 13-stringed), the 'samisen' (a small, long-necked guitar), the 'biwa' (a lute), the 'kokiu' (a rude violin); with various flutes, trumpets, drums, etc. Japan is now adopting European music in its public schools.

See *Brown*, chaps. iii-iv; *Hipkins*, plates 47-9; *Naumann*, pp. 17-8; *Parry*, Art, pp. 41-2; *Wallaschek*, pp. 17-8; *Engel*, Mus. among Anc. Nations, pp. 138-9; Nat'l Mus., pp. 51-3, 221, 403; Mus'l Myths, I, pp. 76, 82; *Elson*, pp. 201-28; also authorities cited by *Brown* and *Wallaschek*.

Java, Siam, Burmah. These systems are but little understood, but have importance. The scales are either pentatonic or heptatonic, but involve intervals wholly irrational to us. The instruments are often elaborate, being akin partly to Chinese, partly to Hindu forms; they are often united into orchestras. Specially characteristic are the Siamese 'ranat' (a set of wooden or metal bars, played with a hammer), and the Burmese 'soung' (a boat-shaped harp).

See *Brown*, chaps. viii-ix; *Hipkins*, plates 44-5; *Wallaschek*, pp. 20, 24-5; *Parry*, Art, pp. 42-3; *Engel*, Mus. among Anc. Nations, pp. 13, 18, 126, 131-4; Nat'l Mus., pp. 51-3, 121-3, 218-9, 404; *Elson*, pp. 243-7.

Persia, Turkey. The ancient Persian system may have been akin to the Hindu or the Assyrian. It now survives only in the barbarous Turkish or the conglomerate Arabian and Moorish.

See under ARABIA; also *Brown*, chaps. xii-xiii; *Engel*, Mus. among Anc. Nations, pp. 33, 78, 163-4; Nat'l Mus., pp. 48, 151, 215-7, 407.

The systems of the MEXICANS and PERUVIANS are too little known for useful study. Those of the GIPSIES, of the CELTS of Wales and Ireland, and of various other half-civilized peoples, belong with the study of folk-music in Europe.

Chorley, Nat'l Mus. of the World, (Reeves) 1882, treats, rather indiscriminately, various points about semi-civilized music in Europe.

III. — ANCIENT MUSIC.

The importance of certain ancient systems of music is due to their direct historic connection with recent and more artistic music. Mediæval music grew out of Early Christian music, and this, in turn, was on the one hand derived from that of the Greeks and Romans, and on the other from that of the Hebrews. Back of these ancient styles lay those of Egypt and Assyria, as well as of other countries whose musical history is quite unknown. In all these early systems music was really at or only just above the semi-civilized stage, plainly analogous to what now appears in China, Hindustan, and Arabia. But they proved to have latent possibilities of high artistic development. The literary and scholarly continuity from ancient music to modern is unbroken. It seems, however, that the unmistakable legacy from antiquity is one of theory and thought rather than of practice and taste, the actual styles developed in mediæval and modern times being probably more influenced by the spontaneous tendencies of European folk-music than by works or methods preserved from previous periods. Of the ancient systems, the Greek is by far the most extensive and notable.

The most valuable single book is *Chappell*, History of Music, (Chappell) [1874] — never carried beyond Vol. I, which ends with the Fall of the Roman Empire; but see other titles below.

Egypt. The history of civilization here begins before 4000 B.C., and is continuous till after the Christian Era. Its derivation is as yet unknown, but its high quality is manifest. Indications of musical art are scattered throughout the whole history, as preserved in the monumental and other remains; many actual instruments have also been found in good condition. Apparently the Egyptians were fond of music, especially as a social diversion, as a courtly luxury, and in religious ceremonies. Professional dancers, singers, and players were common and probably carefully trained. The recognized scale is supposed to have been diatonic, practically the same as the complete Greek system. Chorus-singing and orchestral combinations suggest some knowledge of harmony. Rhythms were plainly sustained by hand-clapping or percussive instruments. Dancing to music was elaborate and graceful. Probably poetry was closely united with song. The instruments most depicted are harps, from the magnificent court variety to little horizontal ones (all lacking the pillar or bar between the ends of the curved frame), both vertical and horizontal lyres, 'tamburas' (lutes), some with long fretted necks; single and double pipes, flutes, trumpets; drums, tambourines, bells, sistra, cymbals, etc. The forms of these imply much artistic attainment, but, in default of written specimens of music and of literary treatises on the subject, actual effects can only be conjectured. Egypt was opened to the Greeks about 660 B.C., and intercourse then became very close; some isolated influences may have been transmitted earlier. Apparently the entire Egyptian system was adopted by the Greeks, and then

considerably extended in practice, without, perhaps, advancing much in theory. (See GREECE.)

The chief authorities in English are *Engel*, Mus. of Anc. Nations, chap. v, and *Chappell*, pp. 1-3, 39-70, 75, 271-5, 282, 286-94, 306-21, 398-400. See also *Rowbotham*, pp. 83-101; *Naumann*, pp. 34-53; *Engel*, Mus'l Instrs., pp. 10-15; *Elson*, pp. 15-25; *Burney*, Hist. of Mus., I, pp. 190-223; and various works on Egypt, like *Wilkinson*, etc.

Assyria. History here begins about 2000 B.C. (but with a Babylonian background reaching to at least 5000), and ends about 600. The preponderating races were probably Semitic, akin to the Hebrews; they were eminently warlike, with much political and commercial ability. Musical data are frequent on the monuments, and modern instruments in the Euphrates Valley are thought to preserve some ancient forms. Music was customary in courtly and religious functions. Singers and players were probably a recognized class, at least among the royal eunuchs. The scale used can only be conjectured; analogy suggests a pentatonic basis, with somewhat capricious subdivisions and embellishments. Rudimentary harmony was probably known. Rhythms were doubtless bold and strong. Dancing is but slightly depicted, but musical processions are frequent. The relation of poetry and song is uncertain, unless inferred from Hebrew usages. The favorite instruments were portable harps (without pillars, as in Egypt), horizontal lyres, dulcimers (played with a hammer), 'asors' (vertical dulcimers, but played with a plectrum), which are always shown in pairs, 'tamburas' (lutes) with long necks; double pipes, trumpets, perhaps also clay whistles; drums, tambourines, bells, cymbals, etc. The decided similarity to Egyptian forms is notable, except in the use of dulcimers and the lack of flutes. The actual effects are uncertain, but were probably more martial than the Egyptian. Either Assyrian and Hebrew styles had a common origin, or the latter was derived from the former. Probably theoretic music was but slightly developed.

The chief authority is *Engel*, Mus. among Anc. Nations, chaps. i-iv. See also *Rowbotham*, pp. 102-5; *Engel*, Mus'l Instrs., pp. 16-19; *Naumann*, pp. 55-6; and various works on Assyria and Babylonia, like *Perrot & Chipiez*, etc.

Israel. The national history begins about 1500 B.C. (the Exodus), but with an indefinite preparatory period before, and ends in 70 A.D. By race the Hebrews were Semitic, akin to the Assyrians and Babylonians; but their location and history involved important contacts with the Canaanites and the Egyptians. Doubtless, therefore, their music was somewhat cosmopolitan in derivation. Almost the only source of information is the Old Testament. After the institution of the monarchy (about 1050) music appears especially as an adjunct to prophetic ecstasy (Samuel, Saul, etc.), and to the rites of public worship (David, etc.), being very conspicuous in the Temple. Out of this latter use, particularly during and after the exile, developed the extensive poetic literature of the Psalms. Actual styles can only be conjectured. Song was probably mostly in unison, loud and harsh in tone, with a strong rhythm, rude and limited in range, with many melodic embellishments, often declamatory, and tending towards a balanced antiphony. Dancing was more or less combined with singing. Instruments were freely used, the favorite forms being the 'kinnôr' (trans. 'harp' in the Bible, but probably a lyre), the 'nêbel' ('psaltery,'—probably a harp, like the Egyptian or Assyrian); the 'châlîl' ('pipe,'—probably a flute or flageolet), two or three kinds of trumpets, pan's-pipes ('organ'); cymbals, tambourines ('timbrel'), sistra, etc. [The instruments mentioned in Daniel are probably of Greek origin.] The Temple Choir was

apparently very large and highly organized under trained leaders, and included male and female singers and players, solemnly set apart and supported as a separate class. Lyric compositions for religious singing were fostered and treasured. The custom of psalmody passed over into the synagogues and thence into the early Christian church, bringing with it the Psalter poetry and perhaps some of the ancient melodies. It thus exercised a general influence on the beginnings of mediæval religious music, though the transference of actual musical styles is uncertain, except, perhaps, in the usages of mediæval and modern synagogues.

The literature is extensive, but tends to exaggerate the importance of the subject, especially when taken apart from the music of Egypt and Assyria. The best single book is *Stainer*, Music of the Bible, (Cassell) 1882; see also *Hutchinson*, Music of the Bible, (Gould & Lincoln) 1864; *Kaiser & Sparger*, Melodies of the Synagogue, (Rubovits) 1893. Brief summaries in *Naumann*, pp. 58-85; *Rowbotham*, pp. 106-19; *Engel*, Mus. among Anc. Nations, chap. vi; *Mus'l Instrs.*, pp. 19-26; *Lit. of Nat'l Mus.*, pp. 65-8, 71; *Jahn*, Biblical Archaeology, §§ 90-7; *Bissell*, Biblical Antiquities, pp. 139-47; *Anon.*, Scriptural Manners and Customs, chap. xviii; *Chorley*, Nat'l Mus., pp. 36-46; *Edersheim*, The Temple, pp. 51-7; *Curwen*, Worship-Music, I, pp. 390-6; *Burney*, Hist. of Mus., I, pp. 244-57; *Elson*, pp. 26-34; Bible Dictionaries, like *Smith*, *McClintock & Strong*: numerous commentaries on the Psalms, like *Delitzsch*, *Perowne*, etc.

Greece. History is usually reckoned from about 1100 B.C. (the Dorian migration into the Peloponnesus), but with a prefatory period reaching to about 1400; Greek independence ended about 150 B.C. (the Roman conquest), but Greek culture continued dominant in Alexandria and Rome for many centuries after. The Greeks were Aryans, akin to the Persians and Hindus, and perhaps to the Egyptians; they were subdivided into several rather distinct stocks, like the Achæans, the Dorians, the Ionians, the Aeolians. As a race, they had a unique power of absorbing culture from foreign sources, and then of profoundly transforming and perfecting it, so as to make it permanently useful to later times. Their influence was widespread in the Roman Empire, and, after a period of eclipse during the inroads of the Northern barbarians, became again prominent throughout Europe at the Revival of Learning.

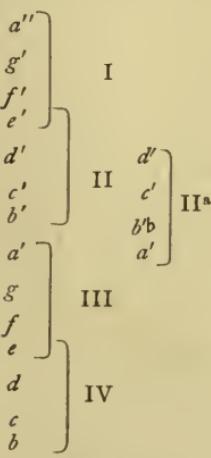
The history of Greek music is closely bound up with that of Greek literature; indeed, the former is known almost exclusively from the latter, with the aid of some pictorial representations. Accordingly, it may well be divided into three main periods: (a) The mythical and heroic period, ending about 660 B.C., when Egypt was opened to foreigners; (b) the classical period, including the times of Pericles and the Peloponnesian War, ending about 360 B.C., when the Macedonian Empire culminated under Alexander; (c) the period of foreign extension, when Greek art and learning flourished at Alexandria and Rome,—ending about 325 A.D., when Christianity became politically supreme at Constantinople. It is impossible sharply to distinguish between these periods musically, but certain points are notable.

In the early period, guidance in music was attributed to superhuman personages, like Apollo, Dionysus, the Muses, Orpheus, etc. Epic poetry was much cultivated by traveling bards, who chanted or intoned their verses, whether improvised or traditional, to a slight accompaniment. The chief literary remains bear the names of Homer and Hesiod. It is inferred that song was regarded as a branch of declamation. Dancing, however, was probably common, and musically accompanied. At the Pythian festivals musical contests were held. Probably music was used in all social and religious festivities. The scale was apparently rudimentary, with some recognition of the octave and of the tetrachord. Lyres, flutes, and trumpets, at least, were used.

At the opening of the classical period, music seems to have rapidly advanced, partly because of direct Egyptian influences, and partly because of the general awakening of intellectual life in Greece. Poetry in every form became popular—the Ionic elegiacs and iambics (Archilochus, Tyrtaeus), the song-lyrics of Lesbos and other islands (Alcæus, Sappho, Anacreon), the Dorian choral lyrics and the dithyrambs of Dionysiac rites (Terpander, Arion, Stesichorus, Simonides, Pindar), the Attic drama, both tragic (Aeschylus, Sophocles, Euripides) and comic (Aristophanes, Antiphantes), with its union of music, poetry, and action. The direct connection here between poetic literature and music was singularly close, and, especially in the case of the lyrics and the drama, made music an indispensable element of literary effect. This connection has been historically influential upon the development of modern dramatic music.

In the classical period, too, is found the beginning of a theory of music. The leader in acoustical investigation is said to have been *Pythagoras* (d. 504), who was educated in Egypt and later settled in Southern Italy. To him are attributed the discovery of various facts about intervals which are the basis of modern study. His followers seem to have been too anxious to deduce all rules for music from numerical relations; but their views have not been fully preserved. Various questions about the nature of music and its moral influence were discussed by *Plato* (d. 347) and *Aristotle* (d. 322). Theoretic knowledge was much advanced by *Aristoxenus* (d. about 300), one of whose treatises is extant entire. The Aristoxenians seem to have counterbalanced Pythagorean dogmas by insisting that taste should fix practical rules.

The tonal system, as thus established, was probably not uniform at all times or in all places; but the history of its gradual development is not now traceable. Some of its features, as finally fixed, are plain. Tones were brought together on rational principles of tuning according to tone-relationship. Series of tones (or scales) were conceived downward, and were arranged in tetrachords (half-octaves). The typical 'diatonic' tetrachord was the 'Dorian' ($e - d - c\flat - b$),—other 'diatonic' varieties being the 'Phrygian' ($d - c\sharp - b$) and the 'Lydian' ($c\sharp - d\sharp - c\# - b$), besides rarer forms, like the 'chromatic' and the 'enharmonic.' Octave-forms or modes were



a—'added note'

Staves for stabs
of singing was facilitated by a system of solmization.

made by joining two similar tetrachords together ('Dorian'— $e - d - c\flat - b$, $a - g - f - e$). The system seems to have been two octaves long, as shown in the accompanying table. There were four tetrachords, I and II, and III and IV overlapping ('conjunct'), but II and III separate ('disjunct'). The 'middle note,' a' , was a kind of keynote. But, by a sort of modulation, d' might be made keynote; in this case tetrachord II^a was used instead of II. By using only the tones within a certain octave a melody could be written in a particular mode (as $e' - e$, Dorian; $d' - d$, Phrygian; $c' - c$, Lydian). The absolute pitch of the theoretic system was probably a fourth higher than as given here; but transposition was freely permitted. Half-steps and quarter-steps could be introduced by using the rarer tetrachords instead of the diatonic. Tones were accurately designated by a letter-like notation; their names, however, were derived from the strings of the lyre. The practical study

I. *Extreme tetrachord.* III. *Conjunct tetrachord.*
 II. *Disjunct "* IV. *Upper "*
 IIa. *Octaval - cf. modulation.*

As to actual effects we can only conjecture. Doubtless melodies were decidedly minor, with an unmodern tonality and a few unmodern intervals. The customary pitch of singing was high. Rhythms were various and often very intricate, being derived from those of verse; probably they were regulated more by the relative quantity of successive syllables than by differences of stress. Harmony must have been used more or less; but how is unknown.

During the classical period the use of instruments developed to an art. The favorite kinds were the 'kithara,' 'phorminx,' 'chelys' (lyres of different sorts, with 4-15 strings, played both with a plectrum and with the fingers), several harps; the 'aulos' (a direct flute or flageolet), either single or double, the 'salpinx' (trumpet), the 'syrinx' (pan's-pipes); tambourines, cymbals, etc. All these were probably derived from other countries. [The instruments named in the book of Daniel were probably trumpets, pan's-pipes, lyres, flageolets, harps, and (possibly) bagpipes.]

The third period was characterized by a decline of original poetry and its growing dissociation from music, and by a tendency to lower music from a dignified and ethically valuable fine art to a mere amusement, but also by the continuance and extension of acoustical researches, and by the persistent propagation of Greek music throughout the Roman Empire. Most of the theorists known to us were Alexandrians: — *Euclid* (fl. about 280 B.C.), *Alypius* (fl. about 200 B.C.?), *Didymus* (b. 63 B.C.), *Aristides Quintilianus* (1st cent. A.D.), *Plutarch* (Rome, d. 120 A.D.), *Claudius Ptolemy* (d. 139 A.D.), *Nicomachus* (fl. about 150 A.D.); of these Alypius and Ptolemy are the most important, the former for his invaluable information about notation, the latter for his clear statements about the tonal system. Important progress was made in instruments, particularly in the invention, about 180 B.C., of the organ. The only extant specimens of Greek music in the ancient notation are two hymns to Apollo recently found at Delphi, one of which is a paean over the repulse of the Goths in 279 B.C.; a few other specimens are found in mediæval documents, but their origin is unknown. If rightly deciphered, these pieces indicate styles of much dignity.

The literature is very large, and very unequal in value. The older writers, like *Hawkins* and *Burney*, were seriously misled by a careless use of late Roman authorities. Great advances have been made by German and French students, like *Bellermann*, *Fortlage*, *Westphal*, *Gevaert*, *Riemann*, etc.

In English the best treatise is *Chappell*, History of Mus. Brief summaries in *Naumann*, pp. 113-57; *Rovbotham*, pp. 151-91; *Langhans*, lect. i; *Rockstro*, pp. 3-13, 477-9; *Parry*, Art, pp. 21-30; *Stainer & Barrett*, Dictionary, 'Greek Music'. See also *Macfarren*, Lects. on Harmony, lect. i; *Ellis*' *Helmholtz*, pp. 361-3, 366-71, 403-16; *Pole*, Philos. of Mus., pp. 90-125, 130-6, 160, 172-4, 179-81, 303-8; *Hope*, Med'l Mus., pp. 14-9, 25-41; *Elson*, pp. 35-83; *Engel*, Mus'l Instrs., pp. 27-33; *Riemann*, Nat. of Harmony; *Fillmore*, Mus'l Hist., pp. 3-8.

The general relation of music to literature and the drama is discussed in *Haigh*, Attic Theatre; *Von Schlegel*, Dramatic Art and Literature; *Matthews*, How to Understand Music, II, pp. 191-9; *Symonds*, Greek Poets; and various Histories of Greece; — a good summary in *Johnson*, Encycl., 'Greek Literature'.

Italy. The history of the Latins begins about 750 B.C. (Rome founded), but various local tribes, notably the Etruscans, can be distinguished earlier, and the first Greek colony (Cumæ) dates from about 1000. Rome continued to acquire power and territory, both in Italy and elsewhere, until about 30 B.C., when the Roman Empire began; this lasted as a world-power until 325 A.D. (rise of Constantinople) or 410 (sack of Rome by the Goths). The Latins (and most other Italic peoples) were Aryans, like the Greeks, but strongly different in characteristics. They had a genius for practical

affairs, for government and for conquest, but were lacking in ideality. Hence their fine arts were either meagre in development or borrowed outright. In music, as in architecture, they first followed the Etruscans, and later the Greeks. The latter affected the Romans both through their many colonies in Magna Græcia and Sicily, and directly. During the Empire Roman education, letters, and art were largely controlled by Greek teachers and models. Before that time music seems to have been but slightly used, except in a few popular dances and songs and sometimes in religious and other festivals. Under the Empire it was imported from Greece and the East as a fashionable luxury, but left chiefly in the hands of slaves and other despised classes. The higher forms of music in conjunction with lyric and dramatic poetry were more and more neglected as popular morality declined, until finally music became merely an aid to sensuality.

Yet the Romans contributed something to the progress of musical art. Under their rule Greek music became widely known; and at Rome musicians from various countries were brought together in vast numbers. Some features of theory were improved; tuning and notation were simplified. The distinctive Roman instruments were flutes and trumpets, though lyres, harps, and various percussives were freely used; and the organ was somewhat improved. Of musical writers, the chief was *Boethius* (d. 524 A.D.), whose treatise continued till recently to be the main authority on ancient music in general.

Useful summaries in *Naumann*, pp. 158-67; *Rowbotham*, pp. 195-200; *Engel*, *Mus'l Instrs.*, pp. 33-7; *Langhans*, pp. 12-4; *Elson*, pp. 85-113.

The transition from the ancient to the mediæval styles was due primarily to the rise and spread of Christianity. It is important to notice that the leading centers of early Christianity were under the direct influence of Greek music—Antioch, Ephesus, Corinth, Rome, Alexandria—so that Christian music began on a distinctly Greek foundation, though modified somewhat by Hebrew traditions and by Roman usages.

IV.—MEDIÆVAL MUSIC.

From the Christian Era to the rise of modern music about 1600 is a long and complex period. But it may well be treated as one period because during this time music gradually acquired its present character as an independent and important fine art, and accomplished the various experiments with purely technical ways and means that were indispensable for further progress. The process of development was often painfully slow, but apparently in the chaotic condition of European society and the immature stage of its intellectual and spiritual life it could not have been otherwise.

The period may be divided into sections in several ways. The discovery of the *structural idea* in composition about 1200 makes the first great dividing-point. On this idea was based the *art of counterpoint*, which culminated late in the 16th century, and the 16th century may well be considered by itself as a time of transition or revolution. This division would emphasize 1200 and 1500 as dates of reckoning; but too much emphasis should not be put on these exact years.

During most of the period a marked difference existed between the music of technical musicians and that of the common people. The former was largely based on ancient music, and was scholarly, often abstruse, and usually designed for sacred uses; the latter was spontaneous and irregular, usually simple, and cultivated primarily for secular diversion. The literature now remaining naturally belongs mostly to scholarly or sacred music, and gives the impression that there was little else; but recent investigation indicates the great historical importance of popular music as well, in spite of its meager literary remains. In the 16th century the two lines of development came together, and popular music suddenly began to dominate all further progress.

The musical development of this period was confined to Europe, and chiefly to Italy, France, Germany, the Low Countries, and the British Isles. But the differences of attainment and of custom between different countries were often great. As the centuries passed, the center of musical activity and authority moved often, being transferred at certain important epochs from one nation to another. But the number of independent centers steadily increased,

until in the 16th century, after the invention of music-printing, the notable cosmopolitan quality of modern music began to appear.

While the nature of the successive improvements is usually plain, the personality of the pioneers who made them is often very uncertain. Various traditions now current rest on untrustworthy grounds. The study of actual compositions, too, so far as they still exist, is impeded by the difficulties of their notation and the uncertainty of their origin. To some extent historical inquiry has been warped by national prejudices. Universal agreement as to details is not to be expected in a subject inherently so intricate and obscure.

For the principal authorities on the period in other languages than English, see *Grove*, Dict., iv, pp. 673-4, 676-7. The leading authors are *Gerbert*, *Fink*, *Von Winterfeld*, *De Coussemaker*, *Clement*, *Westphal*, *Fétis*, *Gevaert*, etc. See also *Matthew*, Literature of Music, (Stock) 1896, chap. ii; *Dickinson*, Guide to Mus'l Hist., iii-iv; Hist. of Church Mus., iii-v.

For English works, see the bibliographical notes under the specific topics below. A most useful handbook on various technical points is *Hope*, Mediæval Music, (Stock,) 1894.

a. The First Experiments — before about 1200.

During the first ten or eleven Christian centuries the rate of musical progress was remarkably slow, and the amount of artistic achievement very small. The chief problem attacked was the providing of ritual music for public worship; here a beginning was successfully made in the Gregorian style. In connection with this, important advance was made towards the theory of the scale, towards a practical notation, and towards the making of organs. The period closed with a decided increase in fruitful musical interest.

Early Christian Music. Singing in public worship was a matter of course for the first Christians, as is shown by casual references in the New Testament. For Jewish converts this was a continuance of the psalmody of the synagogues. How much of the new Christian styles was taken from Hebrew sources, and how much from Greek, is uncertain. The custom of antiphonal singing was probably Hebrew. But the technical forms and ideas were probably Greek. Specific melodies were doubtless borrowed somewhat from both systems, with the free production of new melodies as need required. The use of instruments was long objected to, because of their immoral associations. Besides maintaining the use of the Hebrew Psalms, the new faith and zeal of Christianity tended constantly to produce new hymns, at first apparently in the form of extempore rhapsodies. The earliest complete hymn now extant is by Clement of Alexandria (d. 220), and the origin of several liturgical songs, like the *Gloria in excelsis* and the *Te Deum*, is perhaps to be assigned to the same century. But the details of all Christian music before 300 A.D., are very uncertain. Possibly the pressure of persecution prevented all decided and orderly progress.

The chief N. T. references to singing are Mt. 26:30; Mk. 14:26; Acts 16:25; 1 Cor. 14:15, 26; Col. 3:16; Eph. 5:19; Jas. 5:13; Rev., *passim*; fragments of very early hymns may occur in Eph. 5:14; 1 Tim. 3:16; II Tim. 2:11-13; etc.

On the primitive customs of Christian worship, see *De Pressense*, Life and Practice of the Early Church, pp. 297-309, 327, 340; *McClintock & Strong*, Encycl., 'Music,' 'Singing'; *Smith & Cheetham*, Dict. of Christian Antiquities, 'Music.'

On the influence of Christianity as a new musical impulse, see *Naumann*, pp. 168-79, with references under the next topic.

On the beginnings of Christian hymn-writing, see *Julian*, Dictionary of Hymnology, (Scribner) 1892, pp. 456-60, 238, 229, etc.; *Encycl. Brit.*, 'Hymns'; *Horder*, The Hymn Lover, (Curwen) 1889, chap. iii; etc.

The Gregorian Style. Christianity became the state religion under the Emperor Constantine (d. 337). The Church was thus led to give prominence to hierarchical organization and to uniformity of creed and ritual. Great emphasis was placed upon the elaboration of formal liturgies or formulæ of public worship, in which special provision was made for the use of music. Progress in sacred music for several centuries consisted in perfecting this liturgical practice. The successive steps in the process cannot now be exactly known. But the result was a distinctive style, commonly called Gregorian, which was destined to last not only till the Reformation in the 16th century, but in the Roman Church till the present time. Inasmuch as the Church was the one social institution whose character and power were continuous during the extensive disorders of the Dark Ages (from about 500 to about 1200) this peculiar style dominated secular music, also, until the 12th century, and to a great extent afterward.

Various traditions of differing value attribute particular musical innovations or reforms to individuals,—to certain Popes, as Sylvester (d. 336), Damasus (d. 384), Celestine (d. 432), Gregory I (d. 604), Vitalian (d. 672), Sergius (d. 701), Paul (d. 763), Adrian (d. 795); to certain other ecclesiastics, as Basil of Cæsarea (d. 379), Ambrose of Milan (d. 397), Isidore of Seville (d. 636), Boniface of Fulda (d. 754), Alcuin of Paris (d. 804); and to certain kings, as Pepin (d. 768), and Charlemagne (d. 814). The pioneers in extensive hymn-writing seem to have been, in the East, *Ephraem* the Syrian (d. 373), and, in the West, *Hilary* of Poitiers (d. 366), though hymns were not yet freely admitted into public worship. It has been customary to assert that the first thorough systemizations of church music were made by Ambrose about 400, and by Gregory the Great about 600, and that the name 'Gregorian' refers to the latter. But these traditions are doubtful, and it is more likely that 'Gregorian' refers to *Gregory II* (d. 731) or *Gregory III* (d. 741), by whom or by whose immediate successors the Gregorian style was fully fixed in liturgical use throughout the Western Church.

The Gregorian style was originally used for the Psalms and for certain anthems, introits, graduals, etc., which were made to constitute the musical parts of the Mass and other services. As a rule, for each of the liturgical sentences or responses there was a separate melody; for the Psalms more variety of melody was allowed. Later the style was extended to fit metrical hymns. These prescribed or traditional melodies have remained in use for centuries with less change than any other form of music ever known. In general, they are slow and stately, are of limited compass, often falling into a monotone on certain important tones, sometimes are composed of tones of equal or nearly equal length, and are usually without a regular rhythm or scheme of accents. They are properly sung in unison by male voices; harmonic accompaniments are only a modern innovation. As compared with the florid contrapuntal styles that appeared after 1200, the original Gregorian style was called 'plain-song'. The style has a notable individuality and no slight majesty and power; its striking character is due partly to its invariable association with an elaborate symbolic ritual, and partly to its archaic technical peculiarities, by which (particularly in its scales and tonality) it is strongly

contrasted with the styles of modern music. (See under EARLY TECHNICAL PROGRESS below.)

The home of the Gregorian style was 'the cloister and the cathedral. Its cultivation fell wholly to ecclesiastics — to priests and monks. Its literature consisted primarily of choir-books, usually called 'antiphonaries'. Of these the oldest and most famous is the one now at the monastery of St. Gall (Switzerland), once thought to go back to the 7th century, but probably not older than the 10th. In public worship the music was wholly confined to the choir, which was made up of those chosen and trained by the Church for this duty. For such singers a choir-school was maintained at Rome under many different Popes, and trained leaders were repeatedly sent out thence to various countries — as to Germany, to France, to England. Throughout the Middle Ages the scientific study of music and the preparation of books about music were confined to the principles of the ecclesiastical style. This style, therefore, was the especial property of the Church. To common people it was abstruse and mysterious, and of little practical importance. Consequently its influence on secular music was indirect, serving rather as an exalted type of the learned notion of what music ought to be than as a form which the people could spontaneously adopt. Hence a great difference and even opposition became more and more apparent between sacred and secular music. This difference was accentuated by the fact that church music was always sung in Latin.

It should be noted that the Gregorian style belongs to the Western or Roman Church. Its earliest impulse, no doubt, was from the East, but the musical development of the Eastern or *Greek Church*, though analogous, has been distinctly different. The details of the early Byzantine music and of that of the ritual of the modern Greek Church are as yet not easily accessible. In Russia this kind of church music, if we may judge from its present splendid character, has had a most notable history, being strongly stimulated by styles of popular music more or less different from those of the rest of Europe. Doubtless in this whole development may be traced the influence of Oriental conceptions of music far more than in the history of the Gregorian style.

Parallel with the progress of these two forms of mediæval sacred music, and closely intermingled with it, was a steady and extensive advance of sacred poetry or *hymnody*. No detailed deference is here possible to the sumptuous and emotional Greek hymnody, which culminated about 800, or to the more stately, but almost equally intense Latin hymnody, which had two great periods, the earlier before 600, and the later mostly before 1400. To the latter period belong the famous 'sequences,' like the *Dies irae*, the *Stabat Mater*, etc. The sequence-form, first used by *Notker* (d. 912), afforded a way of introducing hymns into the service of the Mass; but hymns had been freely used long before in various kinds of secondary services.

The literature on the Gregorian style is very large. Good summaries are found in *Grove*, Dict., i, 17-18, 59-60, ii, 12-3, 763-9, iv, 655-8; *Stainer & Barrett*, Dict., 'Plain-Song'; *Hope*, Med. Mus., pp. 42-58, 92-8, 160-2; *Naumann*, pp. 180-93; *Rowbotham*, pp. 205-33, 267-311; *Ritter*, chap. i; *Langhans*, chap. ii; *Rockstro*, Hist., pp. 14-20, 479-80; *Fillmore*, chaps. ii-iii. Also, see references below under MODES.

On the music of the Greek Church, see, for example, *Leroy-Beaulieu*, Empire of the Tsars, (Putnam) 1896, iii, 107-10; and other works on Russia.

On mediæval hymns, see *Julian*, Dict. of Hymnology, especially under 'Latin Hymnody' and 'Greek Hymnody'; *Duffield*, Latin Hymns, (Funk & Wagnalls) 1889; *Saunders*, Evenings with the Sacred Poets, (Randolph) 1885, chaps. i-ii; etc. Also, *Naumann*, pp. 189-91, 202-4.

Early Technical Progress. (1) *The System.* The ancient Greek system was founded on the tetrachord as the unit of thought. Tetrachords were added together so as to construct the system as a whole (see p. 13), and from the latter certain octave-forms or modes were taken for use in particular melodies. The mediæval system seems to have begun with an effort to use the Greek (though conceiving it upward instead of downward); but it later advanced to a new method of its own. In this the *hexachord* was the unit. A hexachord is a series of six tones, of which the series *g—a—b.c—d—e* is an example, customarily designated by the syllables *ut, re, mi, fa, sol, la* (these being the initial syllables of a well-known Latin hymn to John the Baptist). The whole series of 22 recognized tones was distributed between 7 hexachords—the same tone in most cases belonging to more than one hexachord,—beginning with the *g* next but one below middle *c* (called 'gamma' instead of *g*), and extending to the *e* next but one above middle *c*. The several tones were known by their letter-names, plus the syllables used for them in all the different hexachords to which they belonged—the name of middle *c*, for instance, being '*c sol fa ut*' (see accompanying table). The lowest tone was therefore called 'gamma *ut*', whence the whole system came to be known as the 'gamut.' The exact date and source of this new system are unknown. Hucbald of Flanders (d. 930) still employed the old tetrachordal system, though in a modified form; while Guido of Arezzo (d. 1050) speaks of the hexachordal system as well-known in his time. Beginning, therefore, about 1000, it continued in use until the 16th century, when the modern octave system took its place.

	1.	2.	3.	4.	5.	6.	7.
<i>e''</i>	.	.	.	.	.	.	<i>la</i>
<i>d''</i>	.	.	.	.	.	<i>la</i>	<i>sol</i>
<i>c''</i>	.	.	.	.	.	<i>sol</i>	<i>fa</i>
<i>b''</i>	.	.	.	.	.	.	<i>mi</i>
<i>b^b''</i>	.	.	.	.	.	<i>fa</i>	
<i>a''</i>	.	.	.	.	<i>la</i>	<i>mi</i>	<i>re</i>
<i>g'</i>	.	.	.	.	<i>sol</i>	<i>re</i>	<i>ut</i>
<i>f'</i>	.	.	.	.	<i>fa</i>		<i>ut</i>
<i>e'</i>	.	.	.	<i>la</i>	<i>mi</i>		
<i>d'</i>	.	.	<i>la</i>	<i>sol</i>	<i>re</i>		
<i>c'</i>	.	.	<i>sol</i>	<i>fa</i>	<i>ut</i>		
<i>b'</i>	.	.	.	<i>mi</i>			
<i>b^b'</i>	.	.	<i>fa</i>				
<i>a'</i>	.	<i>la</i>	<i>mi</i>	<i>re</i>			
<i>g</i>	.	<i>sol</i>	<i>re</i>	<i>ut</i>			
<i>f</i>	.	<i>fa</i>	<i>ut</i>				
<i>e</i>	<i>la</i>	<i>mi</i>					
<i>d</i>	<i>sol</i>	<i>re</i>					
<i>c</i>	<i>fa</i>	<i>ut</i>					
<i>b</i>	<i>mi</i>						
<i>a</i>	<i>re</i>						
<i>F</i>	<i>ut</i>						

[This table should be compared with that on p. 13, from which it is derived.]

On the hexachord system, see *Hope*, pp. 99–109, and diagram "J"; *Grove*, i. 733–5, ii. 439, iii. 549–52, iv. 94, 211–2, 659–61; *Stainer & Barrett*, p. 313; *Naumann*, pp. 209–14; *Rowbotham*, pp. 340–6. Also, below under **EARLY MUSICAL LEADERS**.

(2) *The Modes.* According to the received theory of the time, melodies were regularly written in one of several octave-forms, which were doubtless derived from the Greek modes, though conceived upward and bearing curiously transposed names. The early history of the church modes is obscure, since the common tradition about the invention of part of them by Ambrose and part by Gregory is untrustworthy. Eight modes were recognized before 800, and twelve are specified in later lists. As finally settled, they fell into two classes, 'authentic' and 'plagal'. In authentic modes the 'final' (somewhat analogous to the modern 'key-note') was the first or lowest tone; while in plagal modes the 'final' was the fourth tone. The essential difference between the two classes, therefore, lay in the compass of melodies with reference to the position of their center or resting-point. The essential difference between the several modes in each class lay in

the different position in each of the half-steps, with the consequent difference in tonal effect. In the accompanying table the 'finals' are indicated by capital letters.

	AUTHENTIC.	PLAGAL.
Dorian,	D e f g a b c d	Hypodorian, a b c D e f g a
Phrygian,	E f g a b c d e	Hypophrygian, b c d E f g a b
Lydian,	F g a b c d e f	Hypolydian, c d e F g a b c
Mixolydian,	G a b c d e f g	Hypomixolydian, d e f G a b c d
Aeolian,	A b c d e f g a	Hypoæolian, e f g A b c d e
Ionian,	C d e f g a b c	Hypoionian, g a b C d e f g

It will be noticed that the Ionian mode corresponds to the modern 'major', and the Aeolian to the modern 'minor' (descending), but these modes seem to have been rather late additions to the original list of eight. The original eight are first mentioned by Alcuin (d. 804). The full list is first given by Glarean in 1547. It is uncertain how far the modern Gregorian music follows the original mediæval idea of the modes; at present (and for several centuries past) within each mode certain tones are habitually recognized as having peculiar values as 'dominants', 'mediants,' etc., and to conform to the traditional style a melody must follow certain rules of procedure that belong to its particular mode.

Convenient handbooks on the Church Modes are *Helmore*, Plain-Song, (Novello); *Haberl*, Magister Choralis, (Pustet) 1877-92; *Spencer*, Church Modes, (Novello). Good summaries in *Hope*, pp. 79-91; *Grove*, 'Gregorian,' 'Modes,' 'Plain-Song,' and i, 39-40, 105, 454-5, ii, 17-18, 181, 244-5, 655-6, 708-9, iii, 86; *Stainer & Barrett*, 'Plain-Song'; *Pole*, Philos. of Mus., pp. 119-25; *Naumann*, pp. 180-8; *Rockstro*, Hist., chap. ii; *Parry*, Art, pp. 45-9; etc.

(3) *Notation.* The Greek note-signs were early replaced by the Roman letters, as now used. But for the practical noting of a melody there soon grew up an elaborate system of short-hand marks, the origin of which is unknown. In this system tones were indicated by dots, hooks, etc., later called *neumæ* or 'neumes', by which the relative height in pitch was roughly shown. At first the neumes were rudely scribbled in above the words of the text to be sung; probably different monasteries had somewhat different methods of writing. Gradually the characters became clear and regular, single tones being indicated by dots or cubes called *puncta* or 'points', and conventional melodic figures by compound characters called 'ligatures'. The modern 'notes' are directly derived from the mediæval 'points' and 'ligatures'. The growth of the 'staff' was gradual, not being complete before about 1200. The horizontal lines were intended simply to give precision to the placing of the neumes. The first lines to be used were those for *f* (often colored red), and for *c* (yellow). After some curious experiments Gregorian music settled on a staff of four lines as best for its use; and this is still maintained. The position of some absolute pitch, as that of *f* or *c*, was shown by a letter written on one of the lines at the beginning; from this were derived the characters now called 'clefs'. At first no exact indication of rhythm or of tone-duration was needed, but some differences of long and short tones were shown by differences in the shape of the notes. Later, when a definite rhythmical and metrical system was developed (see p. 23), the notation of time became precise, and has remained ever since without essential change.

Good summaries in *Stainer & Barrett*, 'Notation'; *Grove*, 'Notation,' and also ii, 136-8, iii, 692-3, iv, 660; *Naumann*, pp. 198-201, 206; *Rowbotham*, pp. 245-52, 261-6, 346-59; *Hope*, pp. 109-13.

(4) *Instruments.* Throughout the early period the only instrument of special repute was the *organ*. Its essential principle—the sounding of metal pipes by compressed air, controlled by hand-levers or slides—was known to the ancients (see p. 14). Organs were not uncommon among wealthy Romans, but probably the first decided impulse to manufacture came with the prominence of Christianity at Constantinople in the early 4th century. The use of organs for church music spread rapidly; they are reported in Spain about 450, in Italy about 550, in Rome about 650, in England soon after, in France about 750, and doubtless these instances are not the earliest. By the 8th to the 10th centuries organ-making had become common in England and Germany, being plainly derived from the East. Later, when the passion for immense cathedrals broke out, one or more organs of large size were counted necessary for their equipment. The greatest difficulty about early organs was the supply of wind. This was effected either by the pressure of water or by bellows, but with great clumsiness at the best. As the one design of the instrument was to support the singing of Gregorian melodies, the number of distinct tones was very limited—25 being considered large. No special distinction of tone-qualities was attempted, power and sonority being principally desired. Prior to 1200 no proper keyboard existed, the first experiments being with levers so broad and heavy as to require a stroke with the clenched fist—hence organists were called ‘organ-beaters.’ Small organs began also to be made, called ‘portatives,’ because fitted for carrying in processions, etc. (Further details under THE 16TH CENTURY.)

The chief English work on the Organ is *Hopkins & Rimbault, Origin, History, and Construction of the Organ*, (Cocks) 1855-77; see also *Edwards, Organs and Organ-Building*, 1881. For other works, see *Grove*, ii, 608, iv, 676.

Useful summaries of early history in *Grove*, ii, 573-80; *Stainer & Barrett*, pp. 328-9; *Hope*, pp. 59-73, 162; *Rowbotham*, pp. 271-5, 323, 331-9; *Naumann*, pp. 193-5; *Engel, Mus'l Instrs.*, pp. 101-5; etc.

Early Musical Leaders. Tradition emphasizes the personality of few individual musicians before 1200. First of these—excepting, of course, the liturgical innovators mentioned on p. 18—was *Hucbald* (d. 930), a Benedictine monk of Flanders, who seems to have begun the process of systemizing the scheme of tones, to have used a crude form of staff-notation, and (perhaps) to have known something of combining voice-parts in parallel motion. More distinguished and influential was *Guido* (d. 1050), of Arezzo in Northern Italy, also a Benedictine, to whom almost every important mediæval invention has been ascribed, but whose actual innovations cannot be proved. Probably he was active in collecting, arranging, and popularizing many improvements, such as the staff, solmization, the hexachords, etc., without originating them. Apparently, in his time the scientific study and teaching of music were beginning to develop, and he became famous for his success with what many were cultivating. To *Franco of Cologne* is attributed the first known book on ‘mensurable’ or rhythmic music, with rules for the harmonious combination of two independent voice-parts; but his date is disputed, some placing him before 1100, some just before 1200. Perhaps there were two men of the same name; if so, the earlier seems to have belonged at Paris. Certain it is that in the 11th century rhythm and time, and also the rudiments of harmony and counterpoint, began to be systematically studied. (For further names, see pp. 26-7.)

See *Grove*, (Hucbald) iv, 680, ii, 608-10, (Guido) iv, 659-61, ii, 326-7, (Franco) iv, 640-2, ii, 471; *Rowbotham*, pp. 322-7, 340-67; *Naumann*, pp. 206-18; *Hope*, pp. 99-116, 164; *Langhans*, chap. iii; *Rockstro*, Hist., chap. iii; *Ritter*, pp. 44-59; etc.

b. The Art of Counterpoint—after 1200.

The early mediæval theory of composition was like the Greek—the mere enforcement of a text by a single melody. A new era began about 1200, or perhaps before, with the transition to *the structural idea*, according to which composition came to be rather the building up of an edifice or fabric of tones by weaving together several independent voice-parts, so that the total result should have a decided artistic beauty and value in itself. This transition involved two lines of effort: (*a*) the reduction of all melodies to strict and regular rhythmic forms, so that their progress could be accurately measured and mutually adjusted; and (*b*) the fixing of ways in which melodies could be simultaneously combined so as to be either concordant or, if discordant, still satisfactory and effective. The former problem necessitated a theory of 'time,' the latter, a theory of 'counterpoint'; and the two were mutually interdependent. The solution of these two problems was first attempted in scientific or sacred music, though it is probable that it was constantly influenced by the contemporaneous elaboration of popular or secular music.

Somewhat general references, in addition to those given in detail below, are *Naumann*, pp. 269-74, 299; *Parry*, Art, chap. iv; *Grove*, iii, 259. Special reference is rarely made in the sequel to the older histories of *Hawkins* and *Burney*, because they have been superseded at many points.

For further references, see *Dickinson*, Guide to Mus'l Hist., vi; Hist. of Church Mus., vi.

Time and its Notation. Of the two fundamental rhythms, duple and triple, the first mediæval theorists exalted the *triple* for the whimsical reason that three symbolizes the Trinity! Triple rhythm, therefore, they called 'perfect,' duple rhythm 'imperfect'. In notation, the former was indicated by a circle, the latter by a half-circle (whence the modern time-signature for duple or quadruple rhythm.) The possibility of using either long or short tones within a given rhythm was freely recognized. Forthwith appeared distinctive 'notes' for such tones,—first the 'maxima,' 'longa,' 'brevis,' 'semibrevis' (the modern 'semibreve'), and later the 'minima,' 'semiminima,' 'fusa,' 'semifusa' (the modern 'semitone'), together with their respective 'rests'. In 'perfect' time a 'maxima' was equivalent to three 'longæ,' but in 'imperfect' time to two (as in modern notation). Various compound characters, called 'ligatures,' were used for certain groups of tones occupying the rhythmic place of some standard note (somewhat like the modern 'triplet'). The main details of this system were complete before 1300. At first, all notes were black and rectangular; later, red notes were sometimes used to indicate exceptional rhythmic values; later still, white notes superseded the black; and, finally, all were rounded (as in modern notation.) Gregorian music of to-day usually retains the early black, rectangular notes, placed on a four-lined staff. 'Bars' did not appear before about 1600; and the staves for simultaneous voice-parts were not united by a 'brace' until about the same time.

The above system was designed primarily for sacred vocal music. Another system of notation, called 'tablature,' was elaborated for instruments, and was somewhat used for secular music generally (see p. 32).

On the details of Mensurable Music, see *Hope*, pp. 114-26, 165; *Naumann*, pp. 214-9; *Stainer & Barrett*, 'Nota'; *Grove*, ii, 471-5, iv, 126-7, 641-2; *Rowbotham*, pp. 359-67; *Ritter*, pp. 55-9, 84-6; etc.

Counterpoint. Throughout the mediæval period, composition was technically understood to be the addition of supplementary voice-parts to a given melody, which was usually derived from the traditional plain-song. This melody was called the 'cantus firmus' or simply the 'cantus.' The added voice-part was first called 'organum,' later 'counterpoint' (derived from *punctum contra punctum*, 'note against note'). The process of improvising or otherwise composing such a part was often termed 'descant.' A composition in two parts was a 'diaphony,' one in three parts a 'triphony,' etc. Contrapuntal music, when written down, was sometimes called 'pricksong' (noted in 'pricks' or 'points').

Probably the first efforts at part-writing consisted in adding a kind of 'drone' or 'burden' to the cantus,—whence the later term 'faburden' ('faux bourdon'), applied to counterpoint in general. The 'organum' was properly a second part moving in parallel octaves, fifths, or fourths to the cantus,—an effect atrocious to modern ears. This was succeeded by crude attempts to vary the relative motion of the parts without using discords; probably the earliest descant took this form. The utility of the imperfect consonances (thirds and sixths), and of all dissonances, was but slowly accepted. By 1200, however, it is probable that consecutive fifths had become objectionable, that thirds and sixths were fairly accepted, that passing-notes were sometimes tolerated, and that the strength of contrary motion was admitted.

All composition was based upon the established modes of the Gregorian style. Until about 1600 chromatic alterations of the scales were not freely permitted, except in certain carefully defined cases, especially in cadences, where the dreaded effect of the 'tritone' was to be avoided. The use of 'accidentals' to indicate such changes of the tones was understood, but restricted as far as possible to ambiguous cases. Ordinarily, the singer was expected to supply needed accidentals for himself. The whole system of chromatic alteration of the standard scales was called *musica ficta*, 'feigned music.' Through this a beginning was gradually made in the art of 'modulation' as now practiced.

The simplest variety of counterpoint is the addition of but one note for each note of the cantus; the next, of two equal notes for one of the cantus; other varieties, of four equal notes for one, of various numbers of unequal notes for one, etc. All these fundamental varieties appeared early in mediæval theory, and were systemized substantially in the form still accepted by strict theorists. The principle of 'imitation' was early recognized,—one part singing the same or similar intervals with another part. Strict imitation gave rise to the style of writing known as the 'canon.' Varieties of canonic imitation were early worked out, as by 'inversion,' by 'reversion,' by 'augmentation,' by 'diminution,' etc. In these regards modern ingenuity has been able to add little to mediæval.

Starting from the primitive diaphony, mediæval counterpoint advanced gradually to 'polyphony,' the union of many independent voice-parts,—in extreme cases to numbers preposterously large, as thirty-six or even sixty. The whole style was dominated at every point by the conceptions of singing, and of singing, also, by independent soloists. The several voice-parts were usually not introduced together in a chord, but in succession, so as to emphasize the independence of each. The chief interest of contrapuntal writing, therefore, was horizontal, not vertical—in the progress of the parts,

not in the chords they happened to form. Indeed, the weakness in tonality of the mediæval modes prevented any logical harmonic chord-development, and the conception of composition as proceeding in compact, well-rounded phrases or sections, concluding with cadence-formulas, was for the most part entirely lacking. The emotional significance of chords, as such, was but slightly regarded, while the intellectual interest of pure part-writing was overestimated. Instrumental accompaniment consisted simply in the duplication of the voice-parts, or in the addition of other similar parts — never in the supply of a strictly harmonic foundation. Consequently, the idea of a solo melody with a harmonic accompaniment was wholly unconceived. In all these regards, the mediæval theory of composition was strongly contrasted with the modern.

The historic importance of mediæval counterpoint consists not in the lasting beauty or significance of the works it produced — though much of the later writing, in the 16th century, was notably rich — but in its full demonstration of the possibility of combining tones into complex fabrics or structures, the objective tonal development of which should be grateful to the ear, fascinating to the intellect, and capable of conveying a distinct emotional and moral message. Such purely musical construction is clearly analogous to the methods of construction used in architecture, in both prose and poetic rhetoric, and in other arts. Its interest is not derived from the topic or progress of its text or from any other outside source, but inheres in itself. The recognition of this principle of composition in the Middle Ages and its concentrated elaboration then constitutes the first step in the full development of music into a free, independent, and unique fine art. What the mediæval contrapuntists achieved has never since been lost, though their theory of the application of the principle was so narrow that most of their works have become obsolete. It remained for certain modern masters, especially Bach, Handel, Mendelssohn, and Wagner, to demonstrate how far contrapuntal writing could be extended beyond the limits originally assigned to it.

While the mediæval art of counterpoint was properly only a vocal style, yet its exaltation of polyphonic construction made it an important step toward the highest forms of instrumental music. Its stimulating influence was subsequently shown, especially in the 18th century, in elaborate works for keyboard instruments, like the organ and clavichord, and for a chorus of instruments or orchestra. It is still recognized that no species of extended composition can be carried to a highly artistic perfection without a mastery of the principles of polyphony first worked out with even excessive minuteness in the later Middle Ages.

On the details of contrapuntal method, see *Höfe*, pp. 127-36; *Naumann*, pp. 204-9, 277-89; *Stainer & Barrett*, 'Counterpoint,' 'Faburden,' 'Descant,' 'Imitation,' 'Canon'; *Grove*, 'Polyphonia,' 'Counterpoint,' 'Faux-bourdon,' 'Organum,' 'Canon,' and iv, 613; *Rockstro*, Hist., 43-7, 480-3; and further references under next two topics. Also, various text-books on Counterpoint.

The rules of *musica ficta* are well summarized in *Grove*, ii, 412-5.

"Sumer is icumen in." The earliest known example of counterpoint is a *rota* ('round' or 'canon'), found in a MS. in the British Museum. The chief melody is written on a six-lined staff, in black-headed notes, like those of Franco, with a C-clef and a signature of one flat, and without bars, except to mark line-endings. After the first phrase is a cross to show where the second voice is to begin. Below is a *pes* or 'burden,' a short phrase to be repeated over and over while the canon is being sung. Two sets of words are given, one an English lyric of the spring-time, the other a Latin hymn. The intended method of performance is indicated by a note in Latin. From

this it appears that the whole is for six voices, four for the canon proper, and two for the burden. The melody is singularly free and joyous, as befits the words; the part-writing is on the whole correct and strong; and the total effect is graceful even to a modern ear.

For various reasons the MS. is assigned to the year 1226, and to Reading Abbey (about 35 miles west of London). Apparently it was written by a monk named John of Fornsete. Both the date and the place are astonishing. No similar music is known earlier than about 1450, and then only in France or Flanders; though one stray allusion hints that round-singing was well-known in England before 1200. Apparently the only possible conclusion is that true contrapuntal writing of a decidedly artistic sort was practised in England soon after 1200, if not before, and either that the art then lapsed for a full 200 years, or that all traces of its development during that time are now lost. Even with this explanation, it still remains remarkable that this early work is a secular one, and is written practically in the modern major mode. These facts indicate the influence in it of the popular style of the Trouvères (see pp. 28-9).

See *Grove*, iii, 268-70, 764 ff.; *Naumann*, pp. 221-5, 286; *Chappell*, Pop. Mus. of the Olden Time, i, 21-5; *Davey*, Hist. of Eng. Mus., pp. 26-9; *Hope*, pp. 112; *Rockstro*, Hist., pp. 47-9.

Early Contrapuntists. Information about persons is scanty and vague throughout the period. From the 11th century onward, progress toward finished styles of part-writing was probably continuous and often distributed among many workers. Apparently, the first distinct musical center was Paris; though England perhaps shared for a time this preëminence. Soon the leadership clearly passed to Burgundy and Flanders, and later to the Low Countries proper, though with constant intercommunication with Italy, France, and England.

Among the earliest leaders now recognized may be emphasized, besides *Franco* (see p. 22), two organists of Notre Dame, Paris, *Léonin* and *Pérotin* (12th century); *Jean de Garlande* (d. after 1250), who mentions 'double counterpoint'; *Marchetto* of Padua (d. about 1300?), who clearly treated of the 'resolution' of 'discords'; *Walter Odington* (d. after 1328), a learned Englishman; *Philippe de Vitry* (d. 1330), who improved notation; *Jean de Meurs* (date of death in doubt between about 1330 and 1370), who discussed the use of discords and of florid counterpoint; *Simon Tunsted* (d. 1369), Englishman, the supposed author of a valuable treatise; *Guillaume de Machaut* (d. about 1370), a composer of merit, both of sacred and of secular music.

The first forms attempted were masses and motettes for public worship, and 'rondelets,' etc., for other uses. But probably singing was still largely extempore, or at least varied at the caprice or ingenuity of the singers, so that forms and styles were irregular and uncertain. All music-books, of course, were in manuscript. Doubtless church music was much affected in France by the popular songs of the Troubadours (see pp. 28-9).

About 1400 the art of strict counterpoint seems to have become definitely formulated. It was then referred to as 'the English style,' and its origin attributed to *John Dunstable* (d. 1453), perhaps a court-musician in London, of whose works important specimens still exist, but of whose life practically nothing is known.

Closely following Dunstable, and soon far more famous, were the founders of the Flemish school. Chief of these was *Dufay* (d. 1474), who was educated at Paris, was singer in the Papal Choir 1428-37, was for a time attached to the very musical court of

Burgundy, then entered the priesthood, and was finally in the service of the Cathedral of Cambrai. For him is usually claimed some improvements in notation, increased vigor of part-writing, advances in 'interrupted imitation' (as distinguished from the strict canon), and some freedom in deriving themes for sacred works from secular melodies. Other important names are *Binchois* (d. 1460) and *Busnois* (d. 1481) both of whom were also at some time connected with the Burgundian court. The style of Busnois is thought to show a decided gain in freedom and interest.

The next great master was *Okeghem* (d. about 1515, very old), who was perhaps a pupil of Binchois, was prominent at the French court, and was finally connected with the Cathedral of Tours. He is usually credited with being the most learned and ingenious contrapuntist of the time, and with having given such an impulse to the pursuit of intricacy and abstruseness of construction as often to land his followers in merely bewildering pedanticness. In his time 'riddle canons' were common — canons of which only the theme was given, with an enigmatic hint as to the working out. The increase in intricacy of style, however, doubtless involved constant increase in facility and assurance in handling contrapuntal materials. Contemporaneous with Okeghem was *Hobrecht* (d. about 1506), of the Cathedrals of Utrecht and Antwerp, whose local fame was remarkable, and whose style had decided traits of grace and pathos. Other celebrated names are *Brumel* (d. after 1505), finally a musician to the Duke of Ferrara; and *Tinctor* (d. 1511), long connected with the court of Naples, the most learned theorist of the time, and author of several valuable treatises, among them the first known musical dictionary (about 1475). Throughout the second half of the 15th century Flemish musicians were in great request in both France and Italy.

A new line of progress begins with *Josquin des Prés* (d. about 1520), Okeghem's most famous pupil. The details of his life are very doubtful, except that he was connected with the Papal Choir, and executed important musical commissions at Ferrara and at Paris. But his importance is attested by the large number of striking compositions demanded of him, by their careful preservation in different countries, and by the admiring references everywhere made to him. His genius lay not simply in an easy and complete mastery of technical resources, but in a distinct advance toward compactness and lucidity of form, with an increase in emotionality and real beauty of effect. In his style is seen an important reaction from that extreme intellectual complexity which had neglected a plain sense and a fitting sentiment in all composition. Josquin was also a popular and excellent teacher.

The great masters who followed Josquin, and with whom the art of mediæval counterpoint culminated, are described under THE 16TH CENTURY.

For the various pioneers, see *Naumann*, pp. 219, 269-98, 560-4 (not entirely trustworthy); *Grove*, (Garlande) iv, 645-6, (Odington) iv, 734, (Tunsted) iv, 804-5; *Davey*, Hist. of Eng. Mus. pp. 31-40. On Dunstable, see *Naumann*, pp. 562-3; *Davey*, chap. ii (rather imagination); *Grove*, iv, 619-21.

For the Flemish or Netherland contrapuntists (to 1500), see *Grove*, 'Schools of Composition' (Schools i-iii), also (Dufay) iv, 634-5, (Okeghem) ii, 494-5, (Hobrecht) ii, 489, (Tinctor) iv, 127-8, (Des Prés) ii, 40-2; *Naumann*, pp. 303-42, 356-8; *Langhans*, pp. 47-51; *Rockstro*, Hist., pp. 53-5; *Ritter*, chap. iii; Famous Composers and their Works (J. B. Millet & Co.), 'Netherland Masters.'

c. The Rise of Popular Music.

The contrapuntal style was primarily scholarly and ecclesiastical. Side by side with it developed another style, closely connected with the life of the common people. This popular music originated in irregular and fortuitous ways, and progressed instinctively rather than logically. At first it had no definite artistic system or method, no literature, no decided social status. Then, probably under the stimulus of the Moors in Spain, and in connection with the system of feudalism and with the mental awakening that attended the Crusades, it blossomed into the poetic minstrelsy of the Troubadours and Trouvères of France, and of the Minnesingers and Meistersingers of Germany. These movements exercised an increasing musical influence, tending more and more to modify the contrapuntal style, to improve and popularize many kinds of instruments, and to work out art-forms and art-processes of their own.

See *Naumann*, pp. 226-31; *Parry*, Art, chap. iii; *Dickinson*, Guide to Mus'l Hist., v; and the detailed references below.

The Historic Background. The first eleven Christian centuries were very unfavorable to every form of popular fine art. They were chiefly characterized by great political changes, such as the downfall of the ancient Roman Empire, the influx of Teutonic peoples into all Southern and Western Europe, the preliminary steps toward the formation there of the leading historic nations, the spread of Mohammedanism in the East, and the consolidation of the power of the Papacy. Important single items were the founding of the Frankish kingdom (about 500), the conquest of Spain by the Moors (about 700), the reign of Charlemagne (771-814), the union of Italy and Germany as 'The Holy Roman Empire' (from about 950), the Norman conquest of England (1066), and the pontificate of Hildebrand (1073-85).

The time before the year 1000 was one of exceptional popular depression, including a widespread fear of the end of the world. The 11th century, however, was marked by decided advances in popular intelligence and enterprise. The Crusades (1100-1300) were profoundly influential in breaking up the evils of petty feudalism, in increasing sympathy between the higher and lower classes, in diffusing knowledge of men and countries, in promoting trade and luxury, in stimulating the romantic conceptions of chivalry, in arousing enthusiasm over civil and religious institutions. The impulse given to fine art is strikingly illustrated by the rise of Gothic architecture from 1200 onward.

See works like *Fisher*, Outlines of Universal History; *Hallam*, Europe during the Middle Ages; *Draper*, Intellectual Development of Europe (strong regarding the Moors); etc.

The Troubadours and Trouvères. Early in the 12th century there appeared in Provence (Southeastern France) a striking literary and musical movement which may have caught something from lingering traditions of ancient popular song, but which more likely arose from impressions brought back by Crusaders of Byzantine or Saracenic usages, or from frequent contacts with the elegant culture of the Moors of Spain. Its first promoters in the South of France were called 'troubadours' (inventors, 'poets' in the etymological sense); their successors in the North were called 'trouvères'. The

period of the *Troubadours* proper was from about 1100 to about 1225, ending soon after the devastation of Provence in the violent suppression of the Albigensian heresy. The period of the *Trouvères* extended from about 1150 to 1300 or later. While the two styles were quite independent, they had similar motives and results. Together they generated a wide-spread awakening of secular music, not only throughout France, but in England, in Spain, and in Italy.

The movement was everywhere both poetic and musical, involving the composing of verse and the invention and performance of song. As it was closely connected with the conceptions of chivalry, the chief themes were those of love—the beauty of women, deeds of gallantry, the trials of suitors, the delights of amorous dalliance; but martial and heroic subjects, the charms of nature, reflective and even religious topics, were also chosen. The poetic treatment tended to be fancifully, if not fantastically, sentimental, and passed readily into stilted, manneristic extravagance. Great pains were taken with the verse-forms, especially with the cultivation of rhyme (then a novelty) and of varied stanzas. Certain forms were especially prized, as the 'chanson,' the 'serenade,' the 'tenson,' the 'roundelay,' various dance-songs, etc. All these were distinctly lyrical. But epic forms were also common, like the 'romance'; and in many cases dramatic methods appear. The subsequent influence of this literary activity was immense, preparing the way for all the later poetry of France, Italy, and England.

The forms of song adopted were probably simple and pleasing, with clear rhythmic and metric structure, like the stanza-forms, with a flowing and untrammeled melody, and with some use of a true harmonic accompaniment. Specially important are the facts that the melody tended to fall into short, well-rounded phrases, and that the tonality was practically that of the modern major or minor. The absence of the peculiarities of the Gregorian style indicates that it was either unknown or disliked.

The original Troubadours and Trouvères belonged chiefly to the higher and wealthier classes. The first celebrated name is *William*, Count of Poitiers (d. 1127); later comes *Richard I*, King of England (d. 1199), with a wide circle of royal and noble friends; and later still is *Thibaut*, King of Navarre (d. 1253), and *Adam de la Hale* (d. 1286). Around these and other leaders clustered hundreds of other singers, mostly men of rank and power. The whole movement, therefore, was connected with a life of ease and leisure, such as was impossible at the time except for the favored few. Poetry and song were taken up as a part of luxury and refinement, and for a time remained unused by the peasant and servile classes. Yet the character of the songs was such that they soon began to be popularly caught up and imitated. The Troubadours themselves gradually adopted the custom of being attended by 'jongleurs,' professional singers and players, who performed their songs for them. These multiplied and became original producers of both poems and melodies. While the poets themselves pursued their art for pleasure and an elegant renown, their musical assistants made their living from it. In consequence, minstrelsy and its accompanying dancing became increasingly common, opening the way for the appearance of true folk-songs and folk-dances.

At the same time, the knowledge of this new style of music began to affect those who were using more scholastic music. Conversely, in cities and the neighborhood of monasteries the latter began to affect the former. Thus church music tended to adopt the themes and even the general character of popular music; and the later Trouvères were often competent contrapuntists, seeking to combine the fresh melodies of their songs with something of the intricate part-writing of the schools (see p. 26.) Out of this grew steadily the application of counterpoint to strictly secular texts, and its

modification in the direction of graceful and pleasing effects, which ultimately resulted in the important art-form of the 'madrigal' (see under THE 16TH CENTURY).

In general, see works like *Sismondi*, Literature of the South of Europe. On Provençal literature, see *Encycl. Brit.*, xix, 872-6. Popular books are *Hueffer*, The Troubadours, (Chatto) 1878; *Rutherford*, The Troubadours, (Smith & Elder) 1873; *Rowbotham*, The Troubadours and Courts of Love, (Macmillan) 1893; *Preston*, Troubadours and Trouvères, (Roberts) 1876. Useful summaries in *Rowbotham*, Hist., pp. 403-19; *Naumann*, pp. 226-38; *Grove*, iii, 584-6, 591-2; *Ritter*, pp. 64-72.

The Minnesingers. Parallel with the above styles in Southwestern Europe was a similar development in Germany and Austria. Here the first poet-singers were called 'minnesingers' (from *minne*, 'love'). They flourished, especially in Swabia and Austria, from about 1150 to about 1300.

What was said above of the Troubadours and Trouvères is true here, but with important differences of detail. The topics of the minnesongs were largely those of chivalry, but tributes to the beauty and delight of nature, and sentiments of patriotism, of morality, of piety, were much more common. The versification used was often less intricate and artificial. The melodies were on the whole less gay and sprightly, and oftener showed Gregorian influence. Though much sought for among persons of rank and wealth, yet the minnesongs were from the first somewhat common among the humbler classes. The employment of musical helpers (*jongleurs*) was less usual, the poet being his own singer and player. In various ways the simple heartiness of the German character showed itself in the qualities of both verse and music. And from the outset the minnesongs had something of the spontaneous freshness of true folk-songs. They constituted an important step in the growth of German poetry.

Typical Minnesingers were *Von Kürenberg* (12th century), *Wolfram von Eschenbach* (d. about 1220), *Walther von der Vogelweide* (d. about 1230), and *Heinrich von Meissen* (d. 1318), the last of whom forms the link with the later styles of the Meistersingers.

See works on German history and literature. Brief summaries in *Naumann*, pp. 238-50; *Grove*, iii, 615-6.

Wagner's opera 'Tannhäuser' is partly based on the uncertain tradition of a great song-contest at the castle of the Wartburg in 1207, in which several famous Minnesingers took part.

The Meistersingers. Closely following on the Minnesingers were the 'Meistersingers,' popular guilds of musicians, which first appeared at Mayence about 1300, and which continued in various parts of Germany till the 17th and 18th centuries.

The Meistersingers were distinctly different from their predecessors in that they were chiefly drawn from the artisan class, that they sought to magnify song as a kind of trade, and that they especially used religious themes. They formed societies or guilds to which admission could be had only through a regular apprenticeship and the use of certain conventional methods of composition and performance. However correct their notion of a distinct musical profession may have been, their work was practically marred by a lack of genuine artistic ideality, and a constant liability to lapse into odd and even vulgar styles. Yet the movement, like other trade-unions of the period, extended to many sections of the country, and was surprisingly long-lived. Its chief centers were Mayence, Strassburg, Nuremburg, Frankfort, Ulm, etc.

The only name among the Meistersingers of enduring renown is that of *Hans Sachs* (d. 1576).

See *Naumann*, pp. 250-3; *Grove*, iii, 616-7. *Wagner's* opera 'Die Meistersinger' is founded on the traditions of Sachs and his time.

Folk-Music. Among all the peoples of Europe folk-songs and folk-dances have doubtless existed from immemorial times, being characterized generally by the qualities found elsewhere in the music of both barbarous and semi-civilized peoples. Traces of such music still exist in obscure corners of Europe. In certain countries, notably in Germany, but also in Italy, France, Great Britain, Scandinavia, Hungary, Russia, etc., however, folk-music had a peculiar mediæval development in conjunction with artistic music, being stimulated by it, and often reacting on it forcibly. In all such cases folk-music has historic importance.

In the later Middle Ages German folk-music was closely associated with the organized efforts of the Minnesingers and Meistersingers — so closely as not always to be separable from them. In general, the oldest German folk-songs were specially marked by their regular meter and rhyme, by their many verses or strophes, and by the use of melodies in the plain major or minor mode, laid out in almost a modern form, and with a high degree of musical interest apart from any accompaniment and even from any very definite verbal text. In the degree of their correspondence to modern ideas of symmetry and beauty, these German songs probably surpassed those of other countries at the same time ; and their historic influence, at least in the 16th century, became considerable in shaping the progress of musical styles.

Doubtless the invention of folk-dances went on with that of folk-songs, and, both with and without actual union with such songs, tended constantly to make all composition more rhythmically and metrically regular.

Important general books are *Engel*, Study of National Music ; Literature of National Music ; *Chorley*, National Music of the World. Good summaries in *Parry*, Art, pp. 64-87 ; *Grove*, iii, 617-8, iv, 336-8. For special books, see *Grove*, iv, 674-7, under British Isles, France, Germany, Russia.

Instruments. While for church music the organ remained the typical instrument (though before 1500 not much developed), popular music demanded the frequent use and steady improvement of various simple, cheap, portable instruments. Chief among these were many representatives of the *stringed* group : (a) the *harp* — known to the ancients and to Orientals generally, but in its European forms, both the harp proper and the psaltery, probably derived from Teutonic or Celtic sources ; (b) the *lute* — of Oriental origin, and imported into Europe either from the Saracens or from the Moors, and developed into the lute proper and several other related forms ; (c) the *viol* — probably derived from several sources, as in Italy from the Arabian 'rebec' and 'rebab,' and in Western Europe from the Celtic 'crwth,' though speedily passing into a variety of new forms, including, among others, the anomalous 'nun's-fiddle' and the complex 'hurdy-gurdy.' Among *wind* instruments were (a) the *pipe* — apparently of spontaneous origin everywhere, and passing into two important varieties, one having a whistle, and the other a reed mouthpiece, the one giving rise to various flutes and flageolets, and the other to 'shawms' and other oboe-like forms ; (b) the *bagpipe* — of uncertain origin, but of somewhat varied development ; (c) the *trumpet* — of spontaneous origin, and giving rise to both wooden and metallic horns. *Percussive* instruments were represented by several forms of *drums*, etc.

The habitual use of instruments, both singly and in combination, encouraged progress in the art of accompaniment and also in independent instrumental composition. Such non-vocal music probably exercised a powerful influence in exalting the objective qualities of musical creation. It certainly prepared the way for the great extension of musical resources and effects a century or two later.

From the 14th century onward, societies or guilds of pipers and other players steadily multiplied in Germany, France, and other countries, which tended to dignify and improve instrumentalism. Doubtless here was the germ of the later orchestra.

Inasmuch as each instrument had its own technique, it was natural that for each a special notation should be evolved, indicating more or less how the intended tones should be produced. The most extended system of this kind was devised for the lute, and was called 'tablature.' Similar systems were somewhat used for the viol and even for the organ.

On mediæval instruments in general, see *Naumann*, pp. 253-68; *Rowbotham*, pp. 371-9; *Engel*, *Mus'l Instrs.*, pp. 85-113; *Parry*, *Art*, 125-7; *Grove*, under 'Harp,' 'Lute,' 'Viol,' etc. For special treatises, see *Grove*, iv, 676; *Matthew*, *Literature of Mus.*, chap. x; *Scribner's Mus'l Literature List*.

On tablature, see *Grove*, iv, 47-50.

d. The Sixteenth Century.

The general movement in European culture known as the *Renaissance*, which began in the 14th century, and was much accelerated in the 15th, did not affect music until after 1500. It then produced a very important transitional period which may be conveniently limited by the first successful music-printing about 1500, and the full recognition of dramatic music about 1600. Between these dates fall such great movements as (*a*) the Reformation, with its establishment of Protestant hymnody and church music, (*b*) the culmination of the contrapuntal style in Italy, (*c*) the disappearance of the artificial distinction between scholastic and popular music, with the consequent advance in artistic secular music, both vocal and instrumental, (*d*) the revolution in musical theory from the over-intellectual mediæval polyphony to the modern monophonic styles, with their greater elasticity, emotionality, and harmonic coherence.

In the 16th century the true universality of music begins to appear, developing in distinct manners in different countries and among different minds, but yet appealing more and more to tastes and aptitudes of men generally, so as to make music more worthy of being called a great historic fine art, having a decided unity of nature, a somewhat homogeneous development, and a definite influence as a part of general culture. The center of musical influence remains throughout the century in Italy, chiefly at Venice and Rome. With this period, although the historic data become more abundant and certain, the summary of them becomes far more difficult, because of the complex interrelations between progress in different fields.

Besides the detailed references below, see *Naumann*, pp. 403-17; *Parry*, *Art*, chap. v.

For further references, see *Matthew*, *Literature of Mus.*, chap. iii; *Dickinson*, *Guide to Mus'l Hist.*, vii-ix, xi-xiii; *Hist. of Church Music.*, vii, ix-x.

The Historic Background. The 15th and 16th centuries constitute a transitional period leading to distinctively modern times. *The Fall of Constantinople* (1453) before the Turks was followed by important political changes, especially in France, England, and Spain, and by a prodigious stimulus to intellectual activity, especially in Italy, through the ingress of Byzantine culture. The intellectual and artistic movement of the Renaissance was thus greatly strengthened. The mental vigor of the age was displayed in notable *inventions*, chief of which was that of printing (about 1450); in splendid *discoveries*, like that of the sea-route to India (1498), of America (1492), of the Pacific (1513); in dreams of *foreign dominion*, as of the Dutch in the East and of Spain in the two Americas; in a new taste for *learning*, scientific, literary, historical, philosophic; and in a general stimulus of all kinds of *artistic production*.

The early 16th century was marked by the rise of the *Protestant Reformation*, both under Luther in Germany (from about 1517), and under Zwingli at Zürich (about 1518), and its speedy extension, in one or the other form, into Scandinavia, England, Southwest Switzerland (under Calvin from 1536), France (the Huguenots), and the Low Countries. The grave differences of religious opinion led to bitter controversies, to an intricate variety of sects and parties, to extensive political intrigues, and not a few wars. The chief ecclesiastical event was the *Council of Trent* (1545-63), exceedingly influential in fixing the character of the modern Roman Church.

Throughout the century certain Italian cities, like Venice, Florence, and Rome, were conspicuous for learning, literature, and art. But great scholars appeared throughout Europe, and intellectual enthusiasm and progress were everywhere visible.

On the period in general, see *Fisher, Universal Hist.*, pp. 361-429, especially the references to books on pp. 358-60, 395, 450.

Music-Printing. The use of movable types for printing books began in Western Germany about 1440, and was immediately pushed to great perfection there and elsewhere. Before 1500 Venice had become the chief center of book-publishing in Europe. The printing of music by movable types, meanwhile, was long delayed because of the difficulty of printing both staves and notes at a single impression. At first block-printing (whole pages engraved on wood) was the only process known. Then experiments were made with type-printing in two impressions, one for the staves and one for the notes, beginning at Venice in 1482, at Berne in 1488, and at Augsburg in 1492. This slow and difficult process was finely perfected about 1500 by *Petrucci* at Venice. The plan of combining the staff-lines with each note and thus printing by one impression was first successful at Augsburg in 1507, at Mayence in 1511, and in Italy and France soon after. By the middle of the century this became the established commercial process.

The historic importance of this invention cannot be too highly estimated. Previously all music had been either preserved by memory and handed along by oral tradition, or drawn off in hand-written copies. When not noted down, its dissemination was limited and liable to great error; and when written out, the copies were tedious to make and very costly. Musical works, therefore, could be owned only by wealthy individuals or church corporations. Printing, on the other hand, made the publication of compositions at once accurate, legible, and cheap. Since the notation of music, like the Latin language, was everywhere known, music books could be read in all countries. Soon after 1500, therefore, music acquired a cosmopolitan character which it has never since lost.

On the early history of printing in general, see *De Vinne*, *Invention of Printing*, 1878, and his article on 'Printing' in Johnson's Encyclopedia, and the authorities there cited.

On music-printing, see *Grove*, Dict., ii, 433-7, 696; i, 100; iii, 248-9; and *Stainer & Barrett*, pp. 366-9.

On the earliest printed books about music, see *Matthew*, *Literature of Mus.*, chap. iii.

Music in the Reformation. The existence of grave abuses in the Church, especially as regarded by the rising spirit of intellectual inquiry and independence, led, both before and after 1500, to serious efforts at reform. Of these the chief was the Protestant Reformation, which resulted in two groups of churches, the Lutheran in Germany and Scandinavia, and the Reformed in Switzerland, France, the Low Countries, and England.

In Germany the great leader was *Luther* (1483-1546), a highly educated monk, also well versed in music, who in 1517 at Erfurt publicly protested by his "95 theses" against the sale of indulgences, and who before 1520 had become so outspoken in his leadership against the Papal system as to be excommunicated. Though the Lutheran movement secured an increasing popular support, its progress was involved in complicated political entanglements, so that its character was often confused, its adherents split up into factions, and its public advance often diverted or checked. In 1523, however, and again in 1526, Luther inaugurated important reforms in public worship (with some aid from the musician Walther and others), in which, among other things, congregational singing in the vernacular was made conspicuous. The use of metrical hymns was specially advocated, the melodies for which were either taken from folk-songs or the old plain-song or specially written in popular style. Though the first musical treatment of these melodies tended to be somewhat contrapuntal, after the manner of the motette, they soon settled into the form of the *chorale*, which had immense popularity, and became the nucleus of all Protestant church music.

The peculiarity of the chorale lay in its exaltation of a decided melody (set at first in the tenor, but before long in the soprano), its plain rhythm, its division into more or less equal lines or strophes, its strongly harmonic basis, and its capacity, with proper poetry, to express vigorous, hearty sentiment. It was one of the first steps in the transition to modern styles, and its extensive use decidedly influenced musical taste. It contributed to the true conception of chords, of cadences, and of tonality — thus preserving and exalting features already tested in mediæval secular songs. Its influence was not confined to hymn-singing, but, especially in the 17th and 18th centuries, extended to secular part-songs, to organ music, and to motette and cantata writing. Among the early composers or arrangers of Lutheran chorales the most notable, besides Luther himself, were *Walther* (d. 1570), *Herman* (d. 1561), *Selnecker* (d. 1592), *Osian-der* (d. 1604), *Nicolai* (d. 1608), *Möller* (d. 1610), and *Eccard* (d. 1611); and a number of hymn-writers also deserve attention. The origin of many poems and melodies is either obscure or traceable back into popular sources of different kinds. (See also *EARLY GERMAN MUSIC*, p. 39.)

Meanwhile a similar enthusiasm for hymns and chorales broke out elsewhere. In particular, the Swiss Reformation began at Zürich about 1518 under *Zwingli* (1484-1531), and later was much developed at Geneva under *Calvin* (1509-64). The liturgical views of *Zwingli* were austere and narrow, but *Calvin* encouraged chorale-music on nearly the same lines with *Luther*. From Geneva the habit of congregational singing passed to Strassburg and the Rhine Valley, to France and the Low Countries, and, through refugees returning at Queen Elizabeth's accession (1558), to England and

Scotland. Unlike the Lutherans, the Calvinists laid stress, not on hymns, but on versifications of the Psalms. Their first Psalter was that of Marot, the French court-poet, and Beza, an eminent theologian, which was gradually completed between 1533 and 1562. The first English Psalter was that of Sternhold and Hopkins, completed in two distinct forms in 1562 and 1564.

Apparently the first tunes in the Genevan Psalter were taken from German sources or compiled by *Bourgeois* (d. 1561). Curiously, the most influential settings were those made in 1562-5 by *Goudimel*, an expert contrapuntist, the teacher at Rome about 1540 of Palestrina (see below), and finally enough of a Protestant to be a victim of the massacre of St. Bartholomew (1572). Other names of importance are *Franc* (d. 1570) and *Le Jeune* (d. 1600). (On the development of Protestant music in England, see pp. 40-42.)

General works on the Reformation need not be cited; see *Fisher*, Hist. of the Reformation, and various Church Histories.

On the Lutheran chorales, see *Grove*, Dict., i, 351; iv, 588-91 (with cross-references); ii, 178-9; *Naumann*, pp. 417-90; *Ritter*, Hist., pp. 219-25; *Rockstro*, Hist., pp. 89-94; *Langhans*, pp. 54-8; *Dickinson*, Guide to Mus'l Hist., ix; Church Mus., ix-x. On early German hymns, see *Julian*, Dict. of Hymnology, pp. 412-5; *Winkworth*, Christian Singers of Germany (Macmillan), 1869, chaps. v-vii; *Saunders*, Evenings with the Sacred Poets, chap. iii; *Horder*, Hymn-Lover, chap. xviii.

On the Reformed chorales and their extension into England, see *Grove*, Dict., iv, 557-60, 638-9, 752-62; i, 612; *Stainer & Barrett*, 'Hymn-Tunes'; *Ritter*, Mus. in Eng., chaps. vii-viii; *Naumann*, pp. 688-90; *Curwen*, Worship-Music, i, pp. 1-3, 127-32; *Dickinson*, Guide, x; Church Mus., xiv. On the Psalters, see *Julian*, Dict. of Hymnology, pp. 415, 857-66, 932-5, 1020-2; *Livingston*, Scottish Metrical Psalter (1864).

The Culmination of Mediæval Counterpoint. The development of the art of polyphony went on through the 16th century and somewhat later, on the general lines laid down by Dufay, Okeghem, and Josquin (see p. 27), though with important new features, with an increasing number of powerful masters, and with a remarkable geographical extension. The centers of the most fruitful activity were Venice and Rome, though several other cities were prominent.

Among Josquin's important pupils were *Mouton* (d. 1522), born near Metz, long court-musician at Paris, finally, like Josquin, at St. Quentin, a smooth, tasteful motettist of great dexterity, especially famous as the teacher of Willaert (see below); *Ducis* or *Hertoghs* (d. about 1550?), born at Bruges, a fine motettist, but of whose life nothing is known except that before 1515 he was organist at Antwerp and then (perhaps) visited England; *Gombert* (d. after 1550?), also born at Bruges, for many years in the service of Charles V, a prolific and powerful writer, preserving Josquin's style, but tending towards an exacter fitting of his music to the sentiment of the words and a more decided grace and daintiness; and *Jannequin* (d. after 1560), probably a Frenchman, who stands unique for secular works in which a vivacious humor and a striving after "programme" effects are conspicuous, but who late in life turned to Psalm-writing almost as if a Protestant. Possibly *Arcadelt* (see below) was also a pupil of Josquin.

Other important names are *Clement* (d. before 1558), called "non Papa" to distinguish him from Pope Clement VII, of whose life little is known except the tradition that he followed Gombert in the employ of Charles V, the fact of his extensive European reputation, and the evidences in many extant works of his originality and skill; *De Buus* (d. 1560?), who is said to have become organist at St. Mark's, Venice, in 1541, and later (1553-64) to have been court-musician at Vienna; *Berchem* (d. after 1580), for thirty years musician to the Duke of Mantua [possibly Berchem and *De Wert* are identical, both having the name Jacques]; *Vaet* (d. 1567), whose rather somber style had

no little cleverness, and whose distinction lies in his long service (from 1520) at the imperial court at Vienna; *Jans*, commonly called "Hollander" (d. about 1570), also (1559-64) in the Emperor's employ; *De Monte* (d. 1603), who is said to have been in youth a friend of Lassus (see below) at Antwerp, and who became (1568) choir-prefect to the Emperor at Vienna and Prague. All these musicians, at once expert in the traditions of the Flemish school and enterprising in their modifications of the older styles to fit the advance of artistic taste, are historically noteworthy because they energetically spread musical knowledge and enthusiasm throughout Europe.

More important still are certain Venetian masters. *Willaert* (d. 1562), probably born at Bruges, early a law-student at Paris, then the pupil of Mouton (see above), about 1515 at Rome, where his works were confused with Josquin's, for ten years royal capellmeister in Hungary, finally (1526) settled at St. Mark's, Venice, where he organized one of the most influential musical establishments of the time. One of his chief innovations was the use of two or three distinct choirs, singing antiphonally in brief passages, and hence requiring music written, not with an endless polyphonic interweaving of voice-parts, but in rounded harmonic periods. This involved the use of chords and cadences in a way somewhat like that of the chorale (see above), and also a drift toward a more modern tonality in place of the mediæval modes. This new style was also marked by a decided tonal richness and a readiness to heighten vocal effects by a free use of instruments. Willaert was the founder of the fame of Venice as a musical center; he was also one of the earliest great writers of madrigals (see below). Among his pupils were *De Rore* (d. 1565), who, after winning distinction as court-musician at Ferrara, succeeded Willaert at St. Mark's, and who was one of the first to succeed with chromatic intervals and the modulatory harmonic effects which they involve, thus taking another step toward the modern tonal system; *Zarlino* (d. 1590), an ecclesiastic, a much admired court-composer at Venice, and the most eminent theorist of his time, in whose treatises (1558-89) the modern divisions of the scale, both just and tempered, are set forth and powerfully defended, including the very modern doctrine of equal temperament, and the rules of pure counterpoint are carefully expounded,—works which aroused a somewhat bitter attack from Galilei on behalf of the Florentine enthusiasts (see p. 41); *Waelrant* (d. 1595), a Fleming, important as the founder (about 1545) of a music-school at Antwerp, and later of a publishing firm; *Donato* (d. 1603), for forty years connected with St. Mark's, in 1590 Zarlino's successor as capellmeister; and, greater than the rest, *Andrea Gabrieli* (d. 1586), a Venetian, who, after thirty years' service as a singer, became (1566) one of the organists at St. Mark's, where he won great fame as a performer and a writer for divided choirs, carrying still further Willaert's innovations and training such important pupils as Hassler and Sweelinck, both pioneers in the later musical development of Germany. He was followed at St. Mark's by his nephew and pupil *Giovanni Gabrieli* (d. 1613), who not only excelled him as an organist, but decidedly advanced the idea of orchestral accompaniment and of chromatic harmony, and whose greatest pupil was the German Schütz, the early oratorio-writer. Other eminent musicians of this school were *Merulo* (d. 1604), for over twenty-five years (from 1567) at Venice, and then musician to the Duke of Parma; and *Dalla Croce* (d. 1609), a pupil of Zarlino, and Donato's successor at St. Mark's.

Before passing to the two greatest contrapuntists of the age, it should be noted that one of the specially significant developments in polyphonic writing was the *Madrigal*. This had been at first simply the musical setting of a secular poem in the general style

of a motette. But even before 1500 the character of the words oftenest chosen led to many new features, such as simplicity, sharpness of rhythm, graceful and telling turns of melody and harmony, some division into sections or strophes, and a general air of gaiety, delicacy, and sentiment. Many madrigals were called "fa la-s" from the non-sense-words employed. The form was prefigured in many Flemish works, but was first perfected in Italy; thence it passed to Germany and England. Its style presented many varieties, from the more strictly contrapuntal to the more spontaneous and glee-like. Its historical importance lay in its refining and enlivening influence on counterpoint generally, in its hold on popular taste, and in its preparation for the choral and instrumental writings of the 17th century,—in the middle of which the distinctive madrigal style was lost in other styles. The most noted madrigallists were *Festa* (d. 1545), a Roman, who, engaged in the Papal choir from 1517, was a forerunner of Palestrina (see below); *Arcadelt* (d. after 1555), possibly a pupil of Josquin, who was for many years (from 1539) in the Papal chapel and later (1555) went with the Duke of Guise to Paris; *Willaert*, and *Waelrant* (see above); *Marenzio* (d. 1599), for a time court-musician in Poland, and from 1595 organist to the Papal Chapel, who is commonly accounted the most representative madrigal-writer of his time, and from whom the English school received a special impetus; as well as the great masters *Lassus* and *Palestrina* (see below). (See also THE OLDER ENGLISH MUSIC, p. 40.)

By common consent the highest achievements in mediaeval counterpoint are attributed to two masters in the later 16th century whose lives, though almost exactly contemporaneous, were in decided contrast, namely, *Lassus* and *Palestrina*. *Lassus*, or De Lattre (d. 1594), was born at Mons, probably in 1520, was trained as a singer at his home and then in the choir of the Viceroy of Sicily, early became expert in contrapuntal writing, though under what teacher is not known, was employed for a time in one of the churches in Rome, probably visited England, settled at Antwerp, and in 1555–6 began to publish works both secular and sacred. His reputation was already sufficient to enable him in 1557 to become court-musician to the Duke of Bavaria at Munich, who not only was himself an ardent connoisseur, but maintained one of the largest and finest musical establishments in Europe. This post was laborious and exacting, calling for both administrative and artistic powers of a high order, but it was also honorable, pleasant, and stimulating, on account both of the personal interest of the Duke and of his wide social connections. Here *Lassus* remained for almost forty years, conducting, composing, and publishing continually, occasionally making trips to other places (as, notably, to Paris in 1571), fixing himself as one of the most respected of the members of the court circle and building up a splendid European reputation. In 1574 the Pope made him a Knight of the Golden Spur. As early as 1558 he married one of the maids of honor, by whom he had six children, four of whom he trained as musicians. The list of his compositions is enormous—almost 2,500 separate works are known to-day, only a small portion of which are readily accessible. His patron was a staunch Catholic, and so almost all his sacred works were masses or motettes; but the utmost freedom of treatment was encouraged. His most celebrated single work was the 'Penitential Psalms,' begun before 1565 (not published till 1584). Secular works of every description were also called for, including not only stately madrigals and sprightly canzonets, but drinking songs, musical jokes, etc. Some of his works were adapted for either vocal or instrumental rendering, after the fashion of the day. His style presents a powerful union of learned skill, ready versatility, enterprise in using and inventing novel effects,

and a certain noble elegance that betokens a richly cultivated mind. It is not known that he and Palestrina ever met, but it is evident that they were animated by a similar artistic spirit, and both exemplified the same use of refined, thoughtful, and extremely idealistic methods.

Palestrina (d. 1594) was born near Rome, probably about 1515, of very humble origin, studied at Rome in the school of Goudimel (see p. 35), became a choir-teacher at the Vatican in 1551, issued his first masses in 1554, and was soon after happily married. His evident talent secured him in 1555, in spite of his poor voice and other serious disqualifications, a place in the Papal choir, of which, however, a change of Popes soon deprived him. For fifteen years he then served as capellmeister in two of the largest churches in Rome, during which period his genius ripened and his fertility of production was ably shown in many works, mostly sacred. In 1564, in consequence of vigorous criticism on the part of the Council of Trent of existing abuses in the music of the churches—especially the mixing of secular airs and words with the actual singing of the mass, excessively intricate and pedantic modes of writing, and a general lack of reverence—it is said that Palestrina was chosen by the commission to which the whole subject was referred to demonstrate by some specially written mass that the current contrapuntal style could be made fit for church use. In response, Palestrina is said to have written three masses, the indubitable elevation and devotionalness of which (particularly of the one later known as that of Pope Marcellus) were held to settle the question in the affirmative. Although this story is probably not authentic, about this time Palestrina secured reappointment at the Vatican, and soon after the unique post of Composer to the Papal Choir, which he occupied for almost twenty-five years. In notable contrast with the ease and popularity of Lassus, Palestrina seems always to have struggled against poverty and detraction, and to have undergone repeated domestic misfortunes (of his four sons, the three who gave promise of genius died young, while the fourth was unprincipled and mean). Palestrina's nature was proud, sensitive, and perhaps not genial. It was only amid discouragement and outspoken opposition that his great abilities enabled him to retain his hold on the most brilliant musical position in the ecclesiastical world. His works were numerous and seem to have varied somewhat strangely in excellence. The best of them—like the mass of Pope Marcellus and the motettes on the Song of Songs—were accepted as a kind of norm for Catholic music, and have held their place ever since. As in the works of Lassus, we find here the old counterpoint worked out with a new directness, flexibility, feeling, and effective grandeur. The style was a purely vocal one, demanded great delicacy of rendering, aimed at effects entirely undramatic and unsensational, and was in general far removed from modern styles; yet, if properly approached, it still commands admiration and is highly instructive. Historically, this 16th century polyphony is of capital importance, since in it the choicest artistic ideals of the long mediæval period were splendidly realized.

Beyond these two great masters the history of counterpoint in its pure *a cappella* form is short and not important. The Palestrina traditions were kept up for a time by his friend *G. M. Nanini* (d. 1607), who succeeded to his church position in 1571, with his brother *G. B. Nanini* (d. after 1624) opened a music-school (the first under a native Italian master), was connected with the Papal Choir from 1577, and composed extensively and well in the accepted manner. Another friend of Palestrina was *Vittoria* (d. 1608?), a Spaniard, who early studied at Rome, was long (1575-89) capellmeister in

one of the churches there, then (till 1602) in the royal chapel at Madrid, and was greatly distinguished for a certain pathos and passion of expression. Among Nanini's pupils were *Felice Anerio* (d. 1630), Palestrina's successor in the Papal Chapel; *Allegri* (d. 1652), for over twenty years (from 1629) in the Papal Choir, best known as the composer of the *Miserere* sung in Holy Week in the Sistine Chapel; and *Foggia* (d. 1688), a Roman who after serving several German princes, became a noted *capellmeister* in Rome.

Allegri and *Foggia* are commonly called the last of the mediæval contrapuntists. After their day, though *a cappella* polyphony was not given up, it was freely mingled with wholly different styles and much altered by them, finally emerging in the 18th century in the rich and effective modern polyphony of Bach and Handel.

(The peculiarities of contemporaneous music in Germany and England are separately treated below.)

The literary references to this very rich and intricate period are numerous. Valuable summaries in *Naumann*, pp. 343-94, 490-515; *Grove*, Dict., iii, 261-8; ii, 228-33, 372-5; (madrigals) ii, 187-92; with excellent articles on individual composers; *Stainer & Barrett*, 'Madrigal'; *Rockstro*, Hist., pp. 55-74; *Parry*, Art, chap. v; *Matthews*, Hist., pp. 165-78; *Fillmore*, Mus. Hist., chap. iv; *Ritter*, Hist., pp. 149-63; *Langhans*, pp. 58-66; *Riemann*, Catechism of Mus'l Hist., chap. xi; with further references in *Dickinson*, Guide to Mus'l Hist., vii, viii, xi; *Church Mus.*, vii. Valuable materials, also in the histories of *Burney*, *Hawkins*, and *Busby*. For a list of the voluminous literature on the subject in German, French, and Italian, see *Grove*, Dict., iv, 674-7.

Early German Music. In general, the progress of music in Northern Europe during the 16th century was merely a part of the perfecting of the established contrapuntal style. A large number of the masters already mentioned worked in Germany or Austria for a longer or shorter time. The larger capitals all had their musical establishments, in which the best available talent was enlisted and an influential routine of religious services and other musical duties was maintained. On the whole, these efforts were parallel with those in Italy and England.

But one feature of this early German music was peculiar and in several ways was destined to yield important results. The German genius for folk-music has always been conspicuous. The early mediæval development of this has already been noted (see p. 31), and the basis thus provided for the Lutheran chorales has been explained (see p. 34). It remains to mention here some of the individual composers who succeeded to a special degree in utilizing this popular enthusiasm through really artistic applications and extensions of popular songs and dances. This artistic use included many different processes which cannot be described at length, such as (*a*) adopting fragments of well-known folk-songs for purely contrapuntal works of a sacred character, like masses, (*b*) utilizing folk-song materials contrapuntally for secular works, as in madrigals, (*c*) constructing out of such vocal materials various sorts of primitive pieces for instruments, as for the lute or the organ, and (*d*) composing new songs, either for a single voice or for parts, in which the simple structure and the naive sentiment of folk-music were carefully preserved. This latter style, especially in its monodic development, was the latest to appear, though historically of greatest importance.

The founder of German music was *Isaac* (d. 1517?), who was probably a Bohemian by birth, probably lived long at Florence, where at one time he taught in the family of Lorenzo de' Medici, and finally entered the Emperor's service in Austria. Isaac's renown rests not only on his many masses and motettes in the traditional style, but on his German part-songs, in which the melody is often set in the soprano, and the char-

acteristic traits of popular music are obvious. Less important early writers of this school were *Stoltzer* (d. 1526), a Silesian who was a court-musician in Hungary; *Hofhaimer* (d. 1537), a Tyrolese who was imperial organist at Vienna—the greatest in Northern Europe in his day; and *Finck* (d. 1558), probably a Pole, who was long court-musician to the Polish kings. All of these wrote part-songs in which contrapuntal science was united with qualities derived from folk-music. Isaac's most noted pupil was *Senfl* (d. about 1555), who was born in Switzerland, succeeded Isaac as imperial capellmeister, and about 1520 removed to Munich, probably being a predecessor of Lassus in the ducal service. He was apparently more prolific than his master in part-song writing. Much later than these, and still more influential upon subsequent styles, was *Hassler* (d. 1612), who was born of a musical family in Nuremburg, trained at Venice by A. Gabrieli (see p. 36), was long settled at Augsburg, and finally entered the service of the King of Saxony. Hassler's writings show the interesting union of several tendencies, including the conservatism of his master, the fresher polyphonic methods of Lassus and Palestrina, and the native lyrical spontaneity of the Germans. Among his immediate successors was *Franck* (d. 1636), in whose style appears more plainly the transition to the freer methods of the 17th century.

To these should be added several others, who were perhaps less important for their part-songs than for their extension into Germany of the polyphonic skill of the Venetians, such as *Meiland* (d. 1577), court-musician at Anspach and at Celle, and *Gallus* (d. 1591), court-musician to the Emperor,—besides others who belong rather to the 17th than the 16th century.

This special subject has not been extensively treated in English. See, however, *Grove*, Dict., iii, 266-7, 617-20, and the notices of several of the leading composers; *Naumann*, pp. 433-40, 612-7; *Ritter*, Hist., pp. 208-14.

The Older English Music. From about 1450 to 1500 there was a strange dearth of musical production in England, perhaps due to the distracting Wars of the Roses (1455-85). But the whole 16th century, with a part of the 17th, formed a period of important achievement in music, in which the English school became established in styles fully worthy of comparison with those of the Continent. Until after 1600, however, this English development was decidedly distinct from that of the rest of Europe, and so, though artistically related, must be treated by itself.

Throughout the whole period music was powerfully fostered by the Crown. Even as early as 1469 Edward IV had established a 'guild of minstrels,' in which all recognized musicians had to be duly enrolled; and, even earlier, the Chapel Royal (the musical establishment of the Court) had been founded and had begun to win artistic renown abroad. All the Tudors were lovers of music, especially Henry VIII (d. 1547) and Elizabeth (d. 1603). In the early 16th century fine choirs were supported by many religious houses, colleges, cathedrals, as well as by individuals. In 1536, however, the political step of suppressing the monasteries, and from that time onward, except during the reign of Bloody Mary (1553-8), the increasing spirit of Protestant austerity, strongly reinforced in 1558 by the influx of Calvinistic prejudices from Geneva, checked or interrupted the enthusiasm thus displayed. But the Chapel Royal was richly maintained, and became the center of the best musical work in the Kingdom. In the latter part of the century the demand for elaborate church music steadily increased again, combined with a remarkable interest in secular music. Both of these lines of activity continued under the first Stuarts in the early 17th century.

Before the introduction of Protestantism, the more notable musicians to be named are *Aston* (d. 1522?), for whom is claimed the honor of having written the first purely instrumental music we have from any source (three dances for virginals, about 1510); *Fayrfax* (d. 1529), with whom, as organist at St. Albans and writer of masses, English counterpoint reappeared in decided power; *Cornysshe* (d. 1524), from 1509 chorus-master in the Chapel Royal; *Taverner* (d. after 1530), of whose life nothing is known; and *Henry VIII* (d. 1547), who was not only always the patron of music, but in his early years himself a good performer and composer.

The Reformation in England presents a curious mixture of political and religious features. As regards music, its influence varied greatly. The suppression of religious houses involved the disbanding of choirs and the destruction of valuable musical libraries. Elaborate choir music and the use of organs were for a long time regarded with suspicion. During the troubled interval from the first rupture between the King and the Pope to the full establishment of the liturgical usages of the English Church composers had little incentive. In the middle of the century the Chapel Royal was the only musical establishment that was not seriously crippled.

On the other hand, the framing of the English Prayer-Book on the basis of the old 'Prymers' had several stages from 1548 to 1560, with a long break during Mary's reign; and with it grew up the musical usages which have ever since constituted the 'choral service' of the Cathedrals and larger churches, including some exercises intoned, some chanted, and some set to more or less elaborate harmony or counterpoint. Among the more famous early settings were the Litany (by *Stone*, 1544), the adaptations of plain-song for the Canticles, Psalms, Creed, and Communion (by *Merbecke*, 1550), and the harmonized Versicles, etc. (by *Tallys*, 1552?). The composition of 'Services,' or musical settings in motette-style of the longer canticles, etc. (analogous in some respects to the Romish Mass), became a frequent musical undertaking after about 1560; and also the writing of 'Anthems' (the English counterpart of the older motette). The style at first used sought for verbal distinctness by clinging to plain harmony (similar to that of the chorales), but gradually returned to the use of the finest polyphony. It is important to note that English music in the latter part of the 16th century was fully abreast with that of the Continent.

The most noted church composers of this brilliant period were *Tye* (d. 1572), a Cambridge choir-boy who received musical degrees there in 1536 and '45, was long organist at Ely (from 1541), and became a clergyman in 1560,—whose pure, strong style (as in his anthem, 'I will exalt Thee') is specially notable because so much before Lassus and Palestrina; *Tallys* (d. 1585), probably a London choir-boy who was organist at Waltham Abbey until 1540, when he entered the Chapel Royal and was there highly regarded as a writer till his death,—whose skill ranged from the plainest antiphons to the most stupendous contrapuntal fabrics (see not only his anthem, 'I call and cry,' but his Latin motettes, especially the great one for eight choirs or forty independent voices); *Farrant* (d. 1580), who was also for many years in the Chapel Royal, except for five years (1564–9) at Windsor,—a notably melodious and graceful writer (see his anthem, 'Lord, for Thy tender mercies' sake'); *Edwards* (d. 1566), from 1563 chorus-master in the Chapel Royal, and famous as a poet as well as a musician; *Whyte* (d. 1574), Tye's successor at Ely in 1562 and his son-in-law, and from 1570 organist at Westminster,—another highly trained contrapuntist (see his anthem, 'The Lord bless us'); *Byrd* (d. 1623), a pupil of Tallys, organist at Lincoln from 1563, in the Chapel Royal from 1570, in 1575 made Tallys' partner in the monopoly of music-printing, and

from 1580 much persecuted for his Romish opinions,—a versatile genius, long at the head of English composers (see his anthem, 'Bow Thine ear'), especially great in his clavier works, which surpass those of all his contemporaries, and apparently the inventor of the 'variation'-form; *Bull* (d. 1628), organist at Hereford from 1582, and in the Chapel Royal from 1585, the first Professor of Music (1596–1607) at Gresham College, removed to Belgium in 1613, where he was organist to the Chapel Royal of the Viceroy,—notable, not so much as a composer, but as an organist, in which capacity he was one of the greatest of his time; *Phillips* (d. 1625–30), who spent the last part of his life on the Continent, at Rome, Antwerp, etc.,—a strong composer in the Palestrina style; and, closing the period, *Gibbons* (d. 1625), from 1604 organist to the Chapel Royal and from 1623 at Westminster,—a great genius in sacred and secular music, vocal and instrumental, "the ablest musician of his time in Europe, except as regards the dramatic style" (see his anthem, 'Hosanna to the Son of David,' and his Service in F.)

Composers who were specially noted for their madrigals and other secular music were *Redford* (d. before 1559), the best instrumental writer before Byrd; *Morley* (d. 1602?), a pupil of Byrd, in the Chapel Royal from 1592, successor to Tallis and Byrd in 1598 in the monopoly of music-printing,—one of the most prolific and charming of madrigalists (see his ballet, 'Now is the month of Maying,' and many more); *Dowland* (d. 1626), early noted as a lute-player, in the service of the King of Denmark (1598–1606), finally returning to England,—the first Englishman to attain distinction in secular music alone, and a fine writer of part-songs of a non-polyphonic structure (see his 'ayre,' 'Come again, sweet love,' etc.); *Wilbye*, of whom nothing is known except many delightful madrigals (see his 'Flora gave me fairest flowers'); *Bennet*, another writer known only from his works (see his 'All creatures now are merry-minded'); *Bateson* (d. about 1630), organist at Chester (from 1599), then at Dublin (from 1609); and many more. In all these early English madrigals and part-songs there is a marked tendency to turn from the purely polyphonic manner to the more taking style of the dance and the giee, by which they are brought nearer to modern taste than the more learned Continental works of the same time.

It remains to add that throughout the Elizabethan period England exhibited a genuine wealth of spontaneous folk-music (see the song for Jonson's 'Drink to me only with thine eyes'), a sure sign of the diffusion of musical taste and skill among all classes of the community.

The most elaborate recent summary of this highly important period is *Davey*, Hist. of Eng. Mus., chaps. iii–v. See also *Crowest*, Hist. of Eng. Music; *Naumann*, pp. 664–90, 733–46; *Grove*, Dict., iii, 270–7; i, 70–1, 323–5, 336–7; iii, 471–3; ii, 190–2; iii, 601–2; and the fine notices of individuals; *Chappell*, Pop. Mus. of the Olden Time, vol. i; *Barrett*, Eng. Church Composers, (Scribners) 1882, chaps. ii–vi; Eng. Glee and Madrigal Writers, (Reeves) 1877; Eng. Glees and Part-Songs, (Longmans) 1886, chap. vi; *Stainer & Barrett*, 'Anthem,' 'Cathedral Music,' 'Chant,' 'Madrigal'; *Ritter*, Mus. in Eng., chaps. iii, ix; *Rockstro*, Hist., pp. 79–83; *Matthew*, Hist., chap. v; with, of course, large sections in *Burney*, *Hawkins*, etc. For further references, see *Grove*, iv, 674; *Dickinson*, Guide to Mus'l Hist., x–xi; Church Mus., xiii.

The history of the Anglican liturgy has been extensively written; see encyclopædias, etc., under 'Prayer-Book,' 'Liturgy,' etc.

Changes in Musical Theory. A comparison of works from the end of the century with those from its beginning shows a decided change in the principles of composition—new rules having come in, composers' ambitions broadened, and many novel effects become common. These changes removed much of what modern taste finds archaic and awkward in 15th century writing. They came about gradually and almost unconsciously, so that a general summary is all that can be made.

(1) Freedom in the use of *discords* increased, both in their number and in the way they were introduced. The earlier music lacked variety, because the continual concords had no foil or relief, and also strength, because they were not bound together and led up to by intermediate progressions. But before 1600 the necessity of discords for all vigorous and expressive writing became manifest, though their introduction was still scrupulously guarded, being permitted in theory only in the form of suspensions or similar "prepared" forms. Further innovations came only with the revolutions in composition which belong to the 17th century. These innovations, however, were somewhat prefigured before 1600.

(2) The sense of an independent value in *chords* as such grew steadily. The contrast between major and minor triads was more observed, and the varying individuality of the triad-inversions and of all chords in their combinations with each other was emphasized. It was no longer enough that each single voice-part should move by close and simple steps; the whole mass of voices was expected to progress by intelligible and grateful chord successions. The interest in chorales and madrigals prompted this important advance from counterpoint to harmony, from part-writing to chord-writing, though, of course, without deserting the smooth and ingenious handling of the voice-parts.

(3) The long-deferred principle of *tonality* now began to assert itself in artistic as well as in popular music. This involved both a centrality or dominance in certain chords, around which all others should be grouped as tributaries, and such a framing of scales as should make this centrality irresistible. In the older music, written in the mediæval modes, all lawful combinations of tones were about equally important, so that compositions seemed to wander helplessly and vaguely from chord to chord. Now the key-chord ('tonic') began to assume greater prominence, with its chief supporter ('dominant'), so that the whole series of chords had a better interrelation and systematic perspective. Furthermore, the conception of 'modulation' (passing deliberately from one tonality to another) became clearer, increasing the range of harmonic effects and making it possible to present the same chord in more than one connection.

(4) This improving sense of tonality tended strongly to a new theory of *scales*. The great importance of the 'leading-tone' was seen. Here the mediæval modes had nearly all been defective, so that the cadential effect of a dominant triad resolving itself in a tonic triad was impossible. This invaluable formula was resisted by purists until the need of a centralized tonality pushed the leading-tone and its appropriate cadence into use. For a time, as a compromise, in the so-called *musica ficta*, the leading-tone was sung but not written; but finally it was generally acknowledged. Forthwith the eight or more modes began to resolve themselves into two, the modern major and minor scales, both of which have the same leading-tone.

(5) Consequently, the formation of definite *cadences* was encouraged. These were inevitable in the chorales and madrigals and in all work divided into longer or shorter sections. They now were better studied and more skillfully elaborated, so as fully to utilize the contrasts in character between the scale-tones and the system of chords belonging to the key. Their development doubtless reacted helpfully on the whole theory of tonality.

(6) All this varied progress brought with it a new sense of *form*. This combined with chord-sequences, clear tonality, etc., various elements of accent, measure, and section-division which had long before been applied spontaneously in minstrelsy and folk-music, but had only slightly affected scientific writing. Here, again, the chorale

and madrigal were influential in revealing the beauty of such a balancing of strophes that one should echo or rhyme with another, that some should be chief and some contributory, that each should have some completeness of its own, while together all should make a grand whole whose beginning, steady unfolding, and conclusion should be logical, obvious, and charming. The 16th century union of music with metrical hymns and other lyrics showed how closely music and poetry are alike in these regards.

The age was not specially productive of theoretical writings, though every great composer was a teacher of theory. *Tinctor* (d. 1511), the Neapolitan teacher (see p. 27), wrote a number of valuable treatises in the last quarter of the 15th century. In 1517 appeared the 'Micrologus' of *Vogelsang* (or *Ornithoparcus*), a lecturer at several German universities, which was translated into English by Dowland in 1609. Of the same period was *Gafori* (d. 1522), a teacher in several Italian cities, and finally choir-master at Milan, whose conceited and sometimes pugnacious works extended from 1480 to 1522. *Fogliani* (d. 1539), a teacher at Modena, issued a work in 1529 which anticipated some of the novel views about the scale usually attributed to *Zarlino* (see below). *Aaron* (d. about 1550) was a monk, born at Florence, who lived in different cities, and published valuable works from 1516 to '45. A remarkable influence was exerted by *Glarean* (d. 1563), a Swiss musician, whose two principal works, issued in 1516 and '47, successfully contended that the number of the church modes was really twelve instead of eight, and that they corresponded to the ancient Greek modes. Unfortunately, Glarean introduced much confusion into the subject by misapplying the ancient names to their mediæval relatives—a confusion which still gives trouble. Far more significant than any of the foregoing was *Zarlino* (d. 1590), the pupil of Willaert, a Franciscan monk, finally in the choir of St. Mark's, Venice, whose three treatises, published between 1558 and '88, show him to have been a thinker ahead of his time in his opinions about the scale, temperament, etc., though not remarkable in his descriptions of contrapuntal methods. *Zarlino*'s defects of clearness were fully made up by the later *Zacconi* (d. about 1620), a monk of the Augustinian order who served in choirs at Vienna, Munich, and finally Venice, and whose great book came out in two parts in 1592 and 1619. The only other Continental theorist of eminence was *Salinas* (d. 1590); a Spaniard, professor at the University of Salamanca, whose blindness did not prevent him from issuing an important treatise in 1577. From him the Irish Jesuit *Bathe* (d. 1614) may have received the inspiration for his book of 1584.

The first influential English theorist was *Morley* (d. 1604), whose valuable treatise appeared in 1597, laying a fine foundation for the later work of the early English school. This was followed in 1618 ? by a work by *Campion* (d. 1619), which long continued in use alongside of Morley's.

Extended references to this important side of 16th century history are not common, though the several topics are constantly mentioned incidentally. See, however, *Grove*, i, 671-3, and the excellent notices of individual theorists; *Parry*, Art, chap. v; *Matthew*, Literature of Mus., chap. iii; *Riemann*, Catechism of Mus'l Hist., i, 127-32, with scattered references in all the histories.

The Florentine Dilettanti. While conservative musical scholars were busy with perfecting existing polyphonic styles along lines already laid down, a singular movement began in Florence which was destined to work a revolution in the whole musical world. The headquarters of this movement was in a group of cultivated literary and artistic enthusiasts, the chief of whom was the wealthy Count *Bardi*, apparently

the organizer of various court festivities, and himself both a poet and composer. With him were associated *Corsi*, also a rich nobleman and a musician (who followed Bardì in 1592 as leader of the movement); the poet *Rinuccini*; *Cavaliere*, the Duke's inspector of fine arts; *Galilei*, father of the great astronomer, himself a lute-player, composer, and general scholar; *Caccini*, a professional musician and also an author of ability; *Peri*, also an expert musician who served successively in the courts of Florence and Ferrara; and at least two cultivated women, including the poetess *Laura Guidicciioni*.

The interest of these bright minds in literature and art led to discussions among them about the ancient Greek dramas and their rendering, and finally to serious attempts to revive these dramas with all their accessories (see pp. 12-13). The impulse to these experiments was doubtless stimulated by a knowledge of the crude dramatic efforts — miracle-plays, mysteries, moralities, etc. — which for over 200 years had been put forth in Italy and other countries, first under the wing of the church and then for general public amusement. These mediæval dramas had often included singing to some extent; but music had never been really essential to their structure, and its applications had usually been dramatically incongruous — as, for example, when the part of an individual was given to a five-part chorus, or the jollity of a festival was expressed through a slow and learned canon. It happened that the infelicities of this mediæval notion of music as a dramatic accessory were glaringly displayed in 1579 at the wedding at Venice of Francesco, Duke of Tuscany, at which most of the Florentine nobility were present, and where the strict contrapuntists Merulo and A. Gabrieli (see p. 36) served as composers. The heavy solemnity of this bridal music confirmed the Florentine dilettanti in their eagerness for something more truly expressive and effective, and led at once to a war of pamphlets between Galilei and Zarlino (see above).

The Florentine attempts to restore the Greek drama in its entirety were not successful. But the experiments in writing new dramatic works for musical rendering proved notably fruitful. *Galilei* is said to have been the first to write 'monodies,' which were probably declamatory recitatives with a simple accompaniment for the lute or viol. *Caccini* followed in the same style, and by 1585 monodies began to attract public notice. Thus appeared the germ of both the recitative and the lyrical solo, both entirely unrecognized forms in the technical systems of the time, though long before suggested in the songs of the Troubadours, Minnesingers, etc.

Attempts were at once made to construct musical plays, with plot, characters, scenes, etc. *Caccini* wrote 'The Combat of Apollo with the Serpent' in 1590, the text being by Bardì. The same year *Cavaliere* set to music two pastorals by *Laura Guidicciioni*; these were almost entirely in madrigal form, as was also *Veechi*'s 'L'Amfiparnasso,' brought out at Modena in 1594. The first real music-drama in the monodic style was 'Dafne,' the words of which were by *Rinuccini*, and the music by *Peri* and *Caccini*; this was privately performed at *Corsi*'s house in 1594 (?) The same poet and composers coöperated in producing 'Euridice,' which was given in 1600 with great applause at the marriage at Florence of Henry IV of France. Meanwhile, a few months earlier, an allegory or morality by *Cavalieri*, 'The Soul and the Body,' was given at Rome; this, however, adhered somewhat to the old madrigal style.

Thus in 1600 came out what are often called 'the first opera' and 'the first oratorio.' They are striking evidences that a new period was at hand, so distinct from its predecessor that with its entrance mediæval music gave place to modern music. The latent possibilities of 'the new music' were rapidly developed after 1600, and will be described in the next sections.

See *Naumann*, pp. 516-25; *Grove*, Dict., ii, 354-5, 497-500, 533-5; iii, 278: with the careful notices of individuals; *Parry*, Art., pp. 137-46; *Rockstro*, Hist., pp. 101-6, 119-28; *Ritter*, Hist., pp. 195-204, 239-52; *Matthews*, Hist., pp. 221-3; *Filmore*, Hist., chap. v; *Dickinson*, Guide to Mus'l Hist., xiii.

Instruments and Instrumental Music. Although the full recognition of instrumental composition and performance as independent branches of musical art hardly came before 1600, the careful study of both the manufacture and the manipulation of instruments went on vigorously during the 16th century, leading to the clear differentiation of all the important types or classes, with their several mechanical peculiarities and artistic capacities. In this field the 16th century was a period of most important preparation for the still greater advances of the next two centuries.

(1) The *organ* held its place as the distinctive church instrument (see p. 22). Before 1500 it had received several important mechanical improvements, chief of which were (*a*) the perfecting of the keyboard by the narrowing of the levers and their close disposition so as to fit the hand and fingers, the introduction of all the semitones (probably in this order: B-flat, F-sharp, C-sharp, E-flat, G-sharp), though not at first in all the octaves, and the increase of the total compass to three or even four octaves; (*b*) the use of separate sets of pipes, forming 'registers' or 'stops,' each with its own tone-quality or degree of force,—these being at first devised simply for their united sonority, but later made separable at will for variety and color; (*c*) the use of more than one keyboard, either all for the hands ('manuals') or one for the feet ('pedals'), the former being used for variety in quality or loudness, the latter for greater compass; (*d*) the use of many internal devices to secure ease, rapidity, and precision in the action. Organ-building passed out of the hands of the clergy and became a secular trade before 1500. Before 1600 composition for the organ had progressed toward several more or less independent styles, especially various kinds of fantasias (called 'ricercari,' 'toccati,' 'canzoni,' etc.). Among the most noted pioneers in organ-music were several Venetians (see p. 36), most of the talented English musicians (see pp. 41-2), a large number of Germans, some Belgians, and the Dutchman *Sweelinck* (d. 1620). Organ-music was usually written in a way peculiar to itself, which was a variety of 'tablature.'

See *Grove*, Dict., iii, 579-86; iv, 47; and the works named in iv, 676; *Riemann*, Catechism of Mus'l Hist., i, 22-4, 124-5; *Matthews*, Literature of Mus., pp. 217-24.

(2) While other keyboard instruments were not perfected till a later period, the frequent use of small portable organs led to experiments in combining a keyboard with sets of strings in several distinct ways. The germs of the clavichord appeared in the 14th century, and of the harpsichord soon after. Small varieties of both (called 'virginals' or 'spinets') were common in the 16th century. The 'hurdy-gurdy' or 'organistrum,' (a viol sounded by a wheel and played by a keyboard) had long been in use as a popular instrument.

See *Grove*, Dict., i, 366-9, 688-91; iv, 303-13; i, 758-9; ii, 745-6; and the works named in iv, 676

(3) Of the many stringed instruments that are played by plucking or twanging the most characteristic and popular form in the 16th century was the *lute*,—introduced into Europe long before by the Saracens. It was developed into many varieties, which were alike in having a pear-shaped body (cf. that of the modern mandolin), and a longer or shorter neck with a fretted fingerboard, but differed much in the number, arrangement,

and tuning of the strings. The strings were made of catgut, and usually included 1-2 small 'chanterelles' or melody-strings, 5-13 unison pairs of accompaniment strings—all of which could be 'stopped' against the frets of the fingerboard,—and to these were often added several bass-strings which were sounded without being 'stopped' (like harp-strings). The compass of a typical lute extended to over three octaves. The 'cithern' differed from the lute proper in having metal strings and being usually small; it was the prototype of the modern mandolin. The flat-backed Spanish lute or 'vihuela' was the ancestor of the modern guitar. The larger varieties of lute were the 'theorbo,' which had many strings and a long, double neck; the 'archlute,' which was really a bass theorbo; and the 'chitarrone,' a still larger form (over 5 feet long). In all, as many as six or seven different sizes of lutes were made, so as to form a graduated series or family. The smaller were chiefly used alone, while the larger were designed for some kind of orchestral combination. Lute-making became an important business in the 16th century, requiring great skill in the choice and working of woods; but it never succeeded in making instruments that would stand well in tune. The most exquisite decorations,—carving, inlays, paintings, etc.—were often applied to the finer specimens. Lute-playing was, on the whole, the most popular social accomplishment in music about 1600. About that time the use of the instrument for solos and in orchestral combinations became conspicuous, so that in the 17th century independent composition for it became noteworthy. The most important variety of 'tablature' was the peculiar notation devised for lutenists.

See *Grove, Dict.*, ii, 175-8; iv, 100-1; i, 81, 347-8, 359, 639-41; iv, 48-50; and the works named in iv, 676; and *Stainer & Barrett*, 'Guitar,' 'Lute,' 'Tablature,' 'Theorbo.'

(4) The full perfecting of stringed instruments played with a bow did not come till after 1600, but long before that the *viol* in one form or another had become extremely popular. The favorite instrument of the Troubadour period had been the 'vielle,' which is supposed to be related to various older forms, like the Celtic 'crwth,' the classical monochord, and perhaps the Oriental 'rebab,' etc. Before the 16th century instruments like the 'fidele,' 'geige,' 'lira,' 'rebec,' etc., were common everywhere, and the formation of the true viol family had begun. The extreme utility of this type of instrument, because of its penetrating, sustained, sympathetic tone, was fully recognized, and its ultimate prominence as a principal means of musical effect clearly foreshadowed. The interest in its development is shown by the bewildering number of varieties invented, which cannot here be enumerated. Essentially, all these instruments were alike in having a more or less flat, elliptical body, usually six catgut strings stretched at the bottom over a 'bridge' (under which was a 'sound-post'), and a somewhat long, slender neck and fingerboard (sometimes fretted). In the 16th century the viol became distinct from the lute through the adoption of the side-indentations which made the 'waist,' of 'corner-blocks' and 'ribs' to give internal strength and heightened sonority, of variously shaped 'sound-holes,' etc. The tuning of the strings varied greatly, and with it the compass of the instrument. The 'viola d'amore' and its relatives was peculiar in having 'sympathetic strings,' which reinforced the tones of the principal ones. About the middle of the 16th century the 'violin' proper appeared in northern Italy, being distinguished by having only four strings, tuned in fifths, and a slightly arched front and back. (For accounts of the development of the violin family, and of the famous early makers, see the next period.) The bows used for viols remained large and clumsy until early in the 17th century. Viol-making was closely associated with lute-making from the first, and

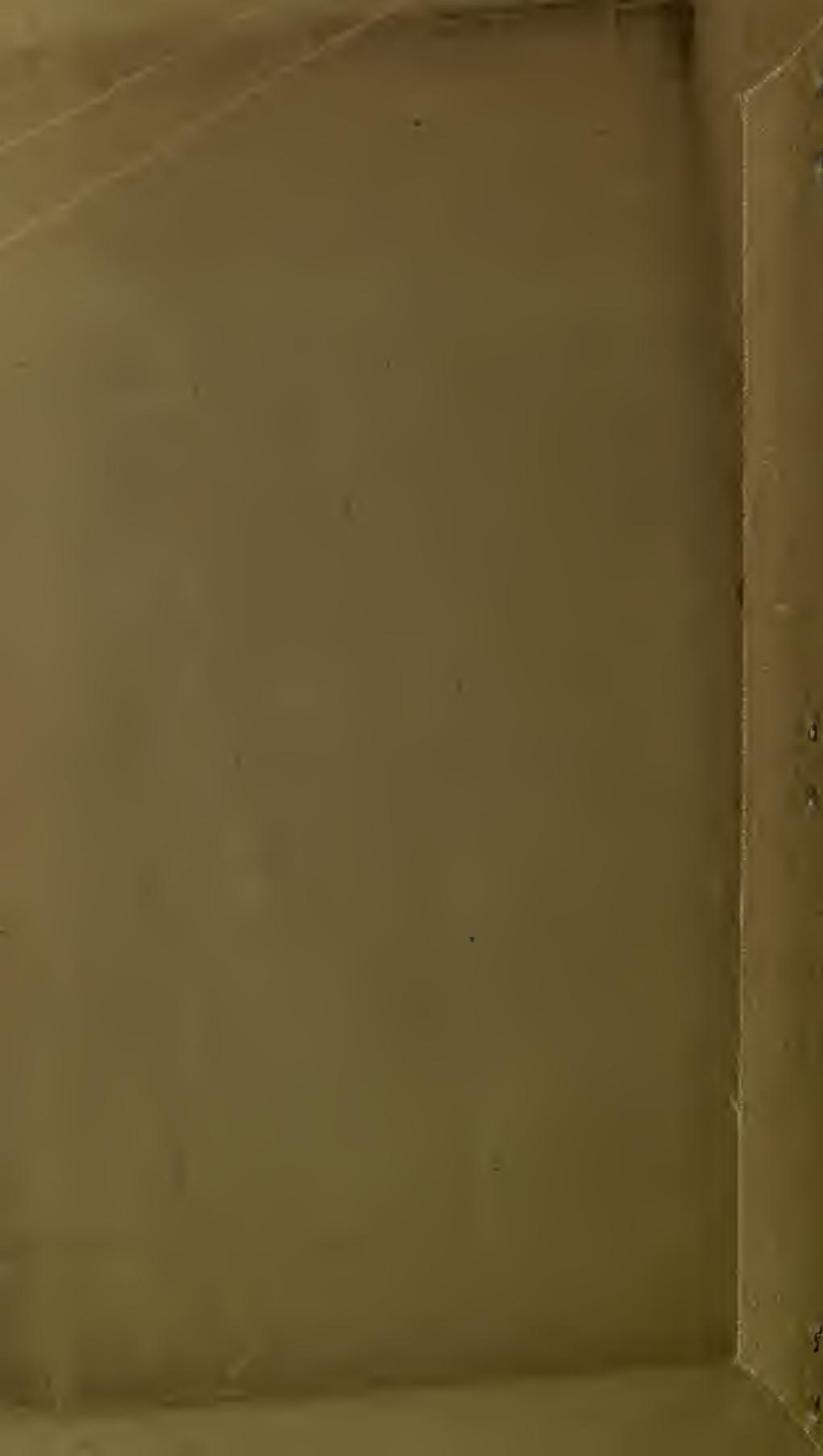
derived much from it. Viol-playing was not at first esteemed so artistic as lute-playing, partly because the viol was not then capable of delicate effects. But with every step in mechanical refinement in the instrument came some new accomplishment in playing. Music for the viol was often written in 'tablature.'

See *Grove, Dict.*, iv, 267-82; i, 146, 264-5, 579-80; iii, 640-2; iv, 50, 88-9; and the works named, in iv, 676; *Riemann, Catechism of Mus'l Hist.*, i, 27-32; *Stainer & Barrett*, 'Bow,' 'Tablature' 'Viol,' 'Viola da gamba,' 'Viola d'amore,' 'Violin'; *Matthew, Literature of Mus.*, pp. 206-13.

(5) Among the many wind-instruments of the period are found somewhat important representatives of the *flute*, *oboe*, and *trumpet* families. The first group included both direct and transverse varieties, but was chiefly exemplified by the direct 'recorder,' the 'flageolet,' and several kinds of 'pipe.' The second group, sounded by means of a reed mouthpiece, included the 'pommer' or 'bombarde' or 'schalmei' ('shawm'), the 'cromorne,' and the bagpipe. The third group, sounded by a cupped mouthpiece, included the 'zinke' or 'cornetto' (made of wood like its later variety, the 'serpent'), and the trombone or 'brummer,' of which the trumpet proper is a variety. Almost all of these were made in several sizes, so as to form a more or less complete group by themselves. In the orchestral experiments of the later 16th century the wooden horns ('zinken') or the shawms were made central, their penetrating and characteristic quality being especially esteemed. None of these instruments, however, prominent as they were in their day, exercised any remarkable influence on the general development of musical art.

See *Grove, Dict.*, i, 531, 535-6; ii, 486; iii, 469-70, 485-6; iv, 176-7, 180-2, 463-7, 511, 676; and *Riemann, Catechism of Mus'l Hist.*, i, 34-9.

In the midst of the extraordinary changes in the theory, methods, implements, spirit and aims of musical art which were going on toward the close of the 16th century, Mediæval Music came to an end, and Modern Music began. In passing to the next period, the special results of the experiments and innovations of the 16th century, as summarized on pages 16, 17, and 32, should be borne in mind. Especially noteworthy in the whole revolution was the sweeping triumph of the instinctive artistic power that was found to be latent in purely popular styles—a power which now asserted itself boldly in the face of scholastic and ecclesiastical conservatism. In this revolution artistic music awoke to its possibilities in the direction of emotional intensity, both in expression and in impression, and saw, as it had never done before, how broad and significant was the field that properly belonged to it. Henceforward the art of music began to take its place positively as one of the greater fine arts and thus as one of the important factors in the best human culture.



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